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# THE REST

THE NEWS AND OPINION OF THE ART WORLD



Drey Et Drey Sob Page 16

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### PEYTON BOSWELL

### Comments:

This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the art news and opinion of the world." Any reader is invited to take issue with what he says. Controversy revitalizes the thought and spirit of art.

#### Strike Up!

WITH THIS ISSUE this magazine enters its second decade, its XIth volume, in a new dress,—new kilties and a bonnie new bonnet. Pipers, strike up! It will appear twice a month from now until the 1st June number, 1937, and then as usual become a monthly through the months of June, July, August and September—twenty issues in the volume.

In its second decade THE ART DIGEST, with its readers acting the part of Aaron and its advertisers putting the tips of their toes in the shoes of Maecenas, hopes to be able to be a bit more efficient in its role of chronicling "the news and opinion of art."

### Print Quarterly Dies

A NOBITUARY NOTICE that carries a poignant message of sadness to print lovers the world over has just been placed on the editor's desk. Its very brevity adds to the feeling of loss: "The publishers regret to announce that, in view of the decline in the advertisement revenue, The Print Collector's Quarterly will cease publication with the issue of Vol. XXIII No. 4 in October, 1936."

Thus, after 23 years of honest, unselfish striving to promote the appreciation of fine prints, this great publication reaches the end of the road. Under the editorship of Campbell Dodgson, one of England's greatest print experts, its scholarly contents were accepted as authoritative by collector and dealer alike—because its editorial policy was honest. Its end is like the loss of a true friend. Print collectors of both continents are linked in the fervent hope that some means of survival may be worked out by which The Print Collector's Quarterly may continue to live—that the announcement of its death, like Mark Twain's, may turn out to be "exaggerated."

#### Adlerization

In Its Groping infant years this magazine, particularly through its cover, established a style that has been copied by many other magazines and by hundreds of commercial printing houses. This has made the DIGEST style stale. What to do? Get a new style, of course,—and for the first number of the XIth Volume!

The editor puzzled himself, and then decided to go to The Colophon, glistening protagonist of rare books and fine typography, and ask its editor, Elmer Adler, who is also head of the Pynson Printers, to recommend a designer capable of the job. Said Adler: "I have read your magazine from its first number. It gives me all I want to know about the news and opinion of art. But typographically it inflicts on me nausea. I wish you'd let me do this job myself. I've got an idea!"

"Go ahead!" said the editor. In the main, Adler had his way, although there were some few petty arguments between the lover of beauty (that's Adler) and the editor, who never quite can get over being an old hard-boiled newspaper man.

The present number is more or less experimental. Future

issues will develop Adler's ideas, with the editor possibly pulling on his coat-tails.

Who is Elmer Adler, anyway?

Paul Johnston in his inspired book, Biblio-Typographica, says this of a "young man of Rochester, New York":

"Elmer Adler, something of a connoisseur though still a young man . . . included contemporary graphic arts among his interests, and when he came upon some books whose appearance attracted him, he added these to his collection. The passion for collecting was eventually the making of him, for once he had noticed beautifully printed books, he sought more of them, and then he sought the reasons for the pleasure he found in them. Excursions into the history of printing told him of this graphic art, some four hundred years old. He learned of the rise and the fall of the art, and of its revival. . . . Nothing would do now but a collection of finely printed books of all times and in a few years Elmer Adler had gathered so comprehensive a number as to form the nucleus of a printing exhibition he arranged in an art museum in Rochester. Mr. Adler was proud of the quality of this show, but principally proud that not one of the books had been borrowed from outside his city. They had all come from his own library, or from the collections of his friends in Rochester.

"When Elmer Adler went into business, it was as advertising manager of his father's clothing house. In this work he found a release for his feeling for typographic arrangement, and it took him on visits to print shops where he soon absorbed the principal details of printing production. When he . . . some years later . . . joined with David Silve, Walter Dorwin Teague and Hubert Canfield to form the Pynson Printers, he brought to his work a natural genius for graphic expression and a discriminating sense of the best in printing. But his principal claim to the respect of his prospective clients was based upon his background as a collector. To him collecting is almost a creative occupation. David Silve was never very active in the Pynson Printers; Walter Teague withdrew after half a year, and Hubert Canfield soon after, leaving Elmer Adler, to all purposes, 'The Pynson Printers.'

"Elmer Adler's typography is important mainly for its originality; his work is always fresh and sparkling. . . . Elmer Adler's typography has already influenced that of many American book designers, and he may be looked to for further leadership in the future."

Step ahead, Elmer Adler, in the shifting sand, if you can endure the burden of the editor, in his role of "old man of the sea," sitting astride your shoulders!

#### Nationalism

Does America want to be a Fascist nation? Probably it does not.

Does America want to be a Communist nation? Probably it does not.

Does America want to go on as a nation of individualists, with the strong and the clever always in the lead, and the Devil take the hindmost? Probably it does.

Some of the newspapers of America lean to the Right—quite obliquely—and some lean to the Left—just as obliquely—and others do not lean at all.

It's a situation hard to understand.

Artists, because it is their historic role to interpret the society of which they are a part, are torn by conflicting thoughts, and by feelings that desiccate their vitals.

So in America we have Nationalism and a vestige of Internationalism.

The predominant Nationalism springs from the World War and the resentment which the post-war period put into

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the American heart. The American artist, by | turning to the American scene and by proclaiming that the influence of European art must no longer exist on this Continent is squarely interpreting the feeling of his nation that Europe has used the United States as a catspaw to pull hot chestnuts out of the fire. He is expressing the feelings of an America which sent millions of soldiers across the Atlantic to make the world "safe for democracy" and spent and loaned billions of dollars to the same end, only to see Europe after the war was won, grind democracy into

the earth and refuse to pay its debts.

America, embittered by its experience, is being expressed by its artists, who have turned self-sufficiently Nationalist.

If it can understand this, the American art world will be able to appreciate the humor of the situation when those two "Kilkenny cats"-Tom Craven and C. J. Bulliet-with their feet tied together and thrown across a clothes line, begin to claw at each other and make the fur fly. Turn to another page of THE ART DIGEST and see for yourself what these two worthies think of each other. [War-

riors of Art is the heading of the article.]
Alfred Lord Tennyson, writing before an aeroplane or a machine gun was invented, gave the world these verses [Locksley Hall]:

Men, my brothers, men the workers, ever reaping something new:

That which they have done but earnest of the things that they shall do:

For I dipt into the future, far as human eye could see,

Saw the Vision of the world, and all the wonder that would be;

Saw the heavens fill with commerce, argosies of magic sails,

Pilots of the purple twilight, dropping down with costly bales;

Heard the heavens fill with shouting, and there rained a ghastly dew

From the nations' airy navies grappling in the central blue;

Far along the world-wide whisper of the south-wind rushing warm,

With the standards of the peoples plunging thro' the thunder-storm;

Till the war-drum throbbed no longer, and the battle flags were furl'd

In the Parliament of man, the Federation of the world.

Alfred Lord Tennyson, prophet!

Some day the whole world will be ONE ATION. There will be no more NA-NATION. TIONALSM nor INTERNATIONALISM.

And what a sight it will make for tired eyes to see the glorious wraith of Tennyson take the hairy hands of Bulliet and join them to the ethereal digits of Craven in a strifeending handclasp!

#### Let's Be Broad!

ON ANOTHER PAGE of this number of THE ART DICEST will be found an article headed "Post-Surrealism"

It is not at all satisfying, this use of the prefix "post". Post is either a piece of wood for upholding poultry wire or grape vines, or it has to do with the dispatch of mails. Any other meaning suggests something ghastly.

This editor will never be content until there

[Continued on page 23, column 1]

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## The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XI

New York, N. Y. October 1, 1936

No. 1



Early Farmers: KARL KELPE. Mural in Oak Park, Ill., School

### Meet Uncle Sam, World's Greatest Collector of a Nation's Art

NEARLY FIVE HUNDRED selected works acquired in the past year by the world's greatest art collector, Uncle Sam, are on view through Oct. 12 at the Museum of Modern Art, New York, in a three-and-one-half-floor opener for the 1936-37 season, assembled as the first "visual report" by the Federal Art Project to that mysterious critic, the American taxpayer. Entitled, significantly, New Horizons in American Art, the display includes murals, oils, prints, sculpture, and other objects selected from the twelve-month production of 5,300 artists and art teachers.

The selection, made by Miss Dorothy C. Miller, assistant curator of Painting and Sculpture at the museum, attempts to show only the cream of this huge activity, aumittedly to be taken, discounting the personal equation, as the project's best foot forward. There were, however, severe limitations operating against Miss Miller, including the small space and the fact that much good work that has been done cannot be transported about.

Most of the eager questions readily invoked by the prophetic cadences of the title are answered in part in the splendid introductory essay by Holger Cahill, national director of the project, and in part by the works themselves. The new horizons that come into view are not new vistas of method nor style nor "isms;" they are widened areas of demand, new rapprochements, and a few hints as to where art can be used in America. It may yet be that under federal patronage, the first perceptible, yet portentous wedge has been driven into the grip of speculation that originally separated the artist from his public.

Mr. Cahill notes in his essay that: "The artist has become aware of every type of community demand for his art, and has had the prospect of increasingly larger audiences, of

greatly extended public interest. There has been at least the promise of a broader and socially sounder basis for American art with the suggestion that the age-old cleavage be-

Brain Trust: JACK LEVINE



tween artist and public is not dictated by the very nature of our society. New horizons have come into view."

Support for this observation is found in the exhibition. There is, first of all, a preponderance of work in mural design—an art form that has never been practical to merchandising on the 57th Street exchange. There is, further, an overwhelming concern with everyday social context, ranging from an appendectomy at the local hospital to driving 40 miles an hour in an automobile. Finally, there is a section devoted to work done by youngsters—good, but somehow hard to place in the inventory of a New York art gallery.

A research activity of considerable extent undertaken by the agency is represented in a section devoted to the Index of American Design. This department is engaged in making water color and black-and-white reproductions of meritorious examples of early American design in the useful arts. With 3,500 plates already completed, representing the arts of such regional groups as the Shakers, Pennsylvania-German and Spanish Colonial, the project promises to become a veritable legacy in historic design.

In general, the New York critics favored Uncle Sam's spending. Edwin Alden Jewell of the Times concluded a neither hot nor cold review in agreement with a colleague that: "It would get us nowhere, as Margaret Marshall pointed out the cther day in The Nation, to assume that 'the whole problem of the artist in society has been solved by putting him on relief; but the Federal Art Project does serve as a blueprint to indicate the function that art might and should perform in society."

art might and should perform in society'."
"That," it seems to Mr. Jewell, "is the true touchstone."

The exhibition is important to Carlyle Bur-



depth."

Bridge and Dam: ARNOLD WILTZ

rows of the Herald-Tribune for, among other reasons, the evident pride that the project officials have taken in "their discovery of a large number of new talents who have been found to be blossoming in various near, as well as remote parts of the country." Hailing Uncle Sam as no dabbler in "the precious," Jerome Klein, Post reviewer, finds "a new complexion, an altogether ruddier one," in American art. The title of the show, commented upon by all the critics, refers, according to Melville Upton of the Sun, to regional rather than aesthetic horizons. "But, for all that," he continues, "the work shown marks a sharp break with what has obtained in the country's art centers in recent years-takes on the air even of a popular uprising against the inherent snobbishness of the cult of a precious art for an initiated few."

In matters of technique and aesthetic considerations Mr. Cahill noted a strong tendency away from hero worship. "There is very little in this work," he says, "which follows fashionable reputations at home or abroad; no residue of the point of view which in the past has tended to make American art a tasteful resumé of European practice. In view of the great influence of the Van Gogh exhibition at the Museum of Modern Art last winter it is interesting to note that the work under the project has conspicuously failed to echo either the design or the color of this master. The influence of the school of Paris is rather With the decline of dependence on slight. outside influences, preciosity and self-consciousness have tended to disappear. artists have come to see that preciosity is related to the worship of esthetic fragments torn from their social contexts, and to the idea of art for the select few. The lack of self-consciousness may be an expression of American naiveté."

Edward Alden Jewell's review, however, takes exception on this point to note that "the ample milieu between extremes is prone to be pedestrian and to reflect a trend toward the standardizing of certain now popular styles and techniques, notably illustrated in the frequent employment of a method of painting that is supposed to derive from something primitive and that offers, as its chief characteristics, hard, dry simplifications, sharply defined wooden forms and color that as a rule

is without a trace of resilience or functional

The exhibition is the third display of government art to be shown at the Museum of Modern Art and, in the opinion of Alfred H. Barr, Jr., director of the museum, it shows "a remarkable increase in quality over preceding work done under government patron-

The museum had not originally announced a Federal Art Project show for this year, but, according to a statement issued there, the quality of this art so impressed its president, A. Conger Goodyear, and Mr. Barr, that the schedule was revised to make room for the exhibition, which is to be sent on tour to other cities.

Whether the costly project made Uncle Sam the owner of even one masterpiece in painting, sculpture or graphic art was a matter cautiously reserved by both officials and critics. That it did provide a leavening, pointing to better economic days for the American artist, maybe a renaissance, all seemed to agree.

### **Bolton Brown Dies**

BOLTON BROWN, artist-lithographer, friend and fellow-worker of George Bellows, died September 15 near Woodstock, N. Y., whose art colony he helped to found. He was 71 years old. The following day he was buried at Woodstock, without a coffin, on a pallet of white birch, in accordance with wishes expressed to his relatives.

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Mr. Brown's artistic career began as a boy when he sketched and painted country scenes near his birthplace at Dresden, N. Y. At the University of Syracuse he continued his art studies and then became instructor of art at Cornell University. In 1890 he headed the government art school in Toronto, leaving four years later to establish the first art school at Leland Stanford University in California, serving a professorship there until 1902.

The academic life, however, held his interest no longer and he turned to lithography, an art medium that was still in its infant stages, and which was to grow into technical maturity largely through his efforts. He studied the medium in London. A set of his prints was acquired by the British Museum. Returning to America, Brown held many exhibitions, explaining the lithographic process in the catalogues, and he did most of the printing of Bellows' prints. The success of the latter artist was due in some measure to the high standard of Brown's printing.

Insistence upon the integrity of the technical process was Brown's major contribution to lithography. In his opinion mere drawing on the stone did not constitute a work of art. The careful preparation-"graining"-of the stone, sympathetic printing, and other technical considerations ranked just as important with him as facility with the crayon. He gave several practical demonstrations of the process to his colleagues with the assistance of well known artists such as Bellows, Albert Sterner and John Sloan. In 1922 he founded a school for lithographers at Woodstock.

MRS WILLIAM KURTZWORTH DIES: The mother of Harry Muir Kurtzworth, Los Angeles art critic, died suddenly in Detroit at the age of 75. The only survivor of a family of eight children, Mrs. Kurtzworth was the daughter of Johann Miller, one of the Carl Schurz group of political exiles.

Politics Under the "El": MICK ARSENA (Age 16)



### **Artists & Politics**

THAT ARTISTS are taking an unusually active interest in politics today is shown by the following "open letter" sent to Governor Landon by the American Artists Group:

Dear Governor Landon:-

We, the members of the American Artists Group listed below, are desirous of obtaining your views, as the nominee for President of the Republican party, upon certain matters vitally affecting the artists of our country.

It was with considerable satisfaction that we viewed the efforts of the present administration to extend relief to artists in common with other citizens. So far as the artist is concerned the results of the depression, in many cases, transcended personal loss. Men and women who later in life might make important contributions to our cultural heritage had been driven to abandon art, to which they were by nature fitted, with a consequent loss to the nation itself. We applauded the principle laid down that artists should neither be placed upon a dole nor forced to take employment outside the field of their skill, but rather, should be given an opportunity to work at their chosen tasks.

The assignment of commissions to embellish public buildings with murals and other works of art; regional contests for the selection of artists upon a basis of merit; and exhibitions which assembled the products of contemporary artists have not only been beneficial in the limited directions for which they were intended; they have yielded by-products of good both to the artist and the public. They have spread the knowledge of contemporary American art to all classes of the population; brought average citizens in contact with a type of aesthetic enjoyment to which economic barriers had previously denied them access. Indeed, it can be truthfully said that these activities have played a considerable part in stimulating the present public interest in the native art of our nation.

In other civilized countries the support of art and its creators is part and parcel of the well-established and permanent functions of government. We hoped that they might so become in the United States, that never again should those who contribute beauty and aesthetic enjoyment to the people be subjected to the cruel neglect and indifference which has been the sad lot of the artist during such a long portion of our national history.

We have no political axes to grind. We represent all political parties, all sections of the country. Our only interest is in American art, our sole desire to see it prosper in popular understanding and appreciation. We subscribe to the basic principle that American art belongs to the American people and not merely to the few who have hitherto been able to afford it. We believe that our native art stands at the threshold of great achievement; that, after years of vicissitude, of misunderstanding of its true functions both by the public and the artists themselves, it is about to become an integral part of the life of our nation.

It is in this spirit, and on this basis, that we address ourselves to you. We should like to have an expression of your views on this subject of vital concern to the future of our profession and, we believe, to the cultural destiny of America.

Are you in fundamental sympathy with the general aims of what has been done by the present administration for art and the artist? We recognize, of course, that you might be in sympathy with the aims and yet critical of the specific methods adopted. Do you consider art



"Oh, Jimmy can draw anything! He's gonna be an artist if the WPA keeps up."

"Metropolitan Movies"—Reprinted from the New York World-Telegram.
Copyright, 1936, by United Features Syndicate, Inc.

an essential contribution to our national life? Do you believe that consideration for the welfare of the artist and intelligent support and encouragement of art to be an inseparable part of the functions of a civilized government? In your opinion is it a matter so fundamental and national in scope as to lie outside the battlefield of partisan politics? And will you, if elected to the Presidency, continue the beneficial program of encouragement and recognition of the artist now under way—in spirit if not in the actual details of its administration—or will you, as part of an economy program, relegate it to the limbo of wasted efforts?

The letter is signed by:

Fiske Boyd Conrad Buff Federico Castellon Asa Cheffetz John Costigan Kenneth Haves Miller Mabel Dwight Don Freeman Emil Ganso Eugene Higgins Victoria Huntley Yasuo Kunivoshi J. J. Lankes Louis Lozowick Reginald Marsh Leo J. Meissner Waldo Peirce Arnold Ronnebeck Andree Ruellan Benton Spruance Jack Taylor Harry Wickey Mahonri Young

George Biddle Mons Breidvik Paul Cadmus Jean Charlot Howard Cook Adolf Dehn Harold Denison Ernest Fiene Wanda Gag William Gropper Eloise Howard Rockwell Kent Paul Landacre Barbara Latham Dorothy McEntee Frank Mechau, Jr. Warren Newcombe Grant Reynard Ruth Starr Rose Raphael Soyer Agnes Tait Prentiss Taylor R. W. Woiceske

#### Art Fair Draws Public

Kansas City's Fifth Annual Outdoor Art Fair, held at the Country Club Plaza in that city during the first week of September, brought in \$1,100, and drew a larger public than usual. Nearly a hundred artists were registered, representing media ranging from sculpture to bookbinding.

Success of the fair was due in a large measure to the generous coöperation of J. C. Nichols, trustee of the Nelson Art Gallery, who donated the grounds, booths, advertising and one of the prizes, and to the Sarachek Art Company and Station KCMO, through whose courtesy news of the bazaar was broadcast from the grounds nightly. Eight prizes, donated by individuals as well as merchants of Kansas City, were awarded by a jury headed by Laurence Sickman, curator of the Nelson Art Gallery.

#### Are They Bona Fide?

Lieut. Col. Brehon B. Somervell, New York City's Works Progress administrator, has designated Major Edmund H. Levy, deputy administrator, to check on the artistic experience of workers on the four Federal art projects.

According to the New York Times, Major Levy's task will be to determine the number of actors, artists, writers and musicians employed on the projects who did not previously earn their living in those fields. This survey is an outgrowth of the charge recently made by Frank Gilmore, president of Actors Equity Association, that many non-actors are employed in the theatre project in New York.



Goya's "Guerra" Depicted Newest Hell

HISTORY REPEATS ITSELF and the Spanish national character remains essentially the same—the raw courage to withstand untold tortures and the pitiless cruelty that made the Inquisition terrible find 20th century expression in the present Civil War. Goya's famous etchings, the series known as Los Desastres de la Guerra, in which are presented all the horrors of war, its heroism and its stupidity with a far greater intensity than is possible with a camera, partake of grim topicality today. One is carried back to the Peninsula wars of 1812 and the Carlist civil strife.

A marked similarity may be found between the fighting that Goya saw and that between adherents of the Right and the Left in Spain today. In What Courage Goya shows the masculine daring of a woman in the ranks of the combatants, the Maid of Saragossa taking the match from the hands of a dead artilleryman and continuing to fire the gun. In Thus It Happened he pictures the robbing of a church and the slaughter of a priest during the fighting of 1808-13, a scene typical of 1936 as well. Others of the series—the most elequent indictment of the stupidity of war that

the world has produced—show the famine, destruction, disease, peroism, savagery, men made bestial by terror or passion, dead bodies mutilated or used as barricades, women assaulted, children butchered.

As the war in Spain continues from day to day art lovers in other climes watch with increasing fear the fate of the country's vast art wealth. Thomas Craven writes in the New York American of the loss that would result from the bombing of the Prado in Madrid, remembering that the Turks "dynamited the Parthenon" and Napoleon "stabled his horses in a building containing Leonardo's The Last Supper."

"The destruction of the Prado," writes Mr. Craven, "would be more than an act of national savagery—it would be a universal loss. This great building in Madrid, officially known as the National Museum of Painting and Sculpture, was founded by Charles III, but owing to the wars of the period was not finished for many years. Until a comparatively recent date it remained a dismal structure, badly arranged and lighted, but a few years ago, under the administration of a remarkable

Thus It Happened: GOYA. Church Robbing in 1808-13



director, it was transformed into the most magnificent art museum in the world with the possible exception of the National Gallery in London."

Then Mr. Craven, with a descriptive eloquence that is peculiarly his own, tells of the Prado's great glory, its collections of works by the three Spanish giants, Goya, El Greco and Velasquez:

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"You may see in the Prado some sixty canvases by Velasquez, painter to the washed-out Hapsburgs, who portrayed with an incredibly accurate eye the abortions, dwarfs, and curiosities of the court; the stunted Infantas with their bloodless, green-sick faces, and His Majesty himself, lean and knock-kneed, with long yellow hair, an underhung jaw, and dead-fish eyes.

eyes.

"You may see many characteristic examples of the imagination of El Greco, a Cretan who went to Spain and became more Spanish than the proudest Castilian aristocrats; who painted in leaping, twisted, elongated forms the mortifications of the flesh, the hysterical religious fervors, the terrors and agonies of the mystical side of the Spanish temperament.

"And you may see hundreds of canvases and innumerable drawings by Goya, a peasant by birth, who rose to the top of his profession and by brute strength and the audacity of genius made himself the most famous man of his day, the historian of every aspect of Spanish life from the gutter, the bull ring and the battlefield to the frivolous corruption of the royal houses."

It is too early to estimate the damage already done, writes Mr. Craven in conclusion. "Cathedrals have been converted into fortresses; old Gothic churches dating from the fourteenth and fifteenth centuries have been wrecked and the contents smashed to pieces; the El Greco Museum at Toledo is reported to have been partly destroyed, and the Alcazar, beloved by Charles V, is now occupied by the rebels and in a state of siege.

"According to Catholic refugees from Seville, fanatical peasants have burned scores of Murillo's religious pictures; and most calamitous of all, El Greco's masterpiece, The Burial of the Count of Orgaz, has disappeared from its home in the Church of St. Thomas at Toledo.

"One would think that the Spaniards, regardless of their deadly differences, would pause long enough in their combats to preserve their art treasures for the rest of the world. But the Spaniards have always cherished a cast-iron contempt for outsiders, and when aroused have never been noted for gentleness or a love of humanity.

or a love of humanity.

"In their present destruction of masterpieces they are exhibiting in milder form that old ferocity of spirit which prompted them in the past to take such gruesome liberties with the body—to burn heretics; practice flagellation, create invalids, idiots and deformities, and to spatter the walls of churches with the blood of penitents."

AND A BUCKET OF BLOOD: Percy Crosby, father of Skippy and a creative artist of widening fame, has written a book to prove that an attempt is on foot to overthrow the government "of the people, by the people and for the people," according to the New York Herald Tribune. The book is called Three Cheers for the Red, Red and Red! and is divided into three parts. The first deals with regimentation of the press, the second with the American intelligentsia, and the third with the Roosevelt administration. It is published by the Freedom Press of McLean, Virginia.

#### The Pendulum

HARRY MUIR KURTZWORTH, writing in the Los Angeles Saturday Night, surveys and explains the swing of the art pendulum as it has run its confusing, and sometimes dizzy, course in America. Styles in art, as in taste, run in cycles, and, says Mr. Kurtzworth, "it requires a nimble responsiveness to enable one to keep up with the art procession from decade to decade without becoming confused.

"It seems a far cry from the 'art for art's sake' standards of Whistler to the story-telling 'American Scene' type of work which for the moment holds the center of the exhibit wall. If we read the signs aright this homely kind of painting is a definite step in giving art its rightful place in our democracy. Time was when painting was, with art collecting, an aristocratic undertaking neither of which had much to do with the ordinary aspects of life even as the calling of doctors and lawyers was thought to be above ordinary mortals. Now, anyone with painting materials, whether he possesses art training or not, may, if his ego is large enough, try a whirl at painting, per-haps have his work shown even in international exhibitions.

"During the past ten years there has been a tendency to break away from the aristocratic aspects of life and to delve into the more sordid, mundane, not to say vulgar, type of subject showing that even the 'submerged tenth' seeks to see beauty in its environment. Any current art exhibit provides ample opportunity to test the mobility of one's aesthetic responsiveness. When not able to respond sympathetically, waves of resentment, anger, adverse criticism, sarcasm and perhaps chagrin make up the individual's feeling, all of which may, in modern unlexiconed slang, be summed up in one word used by Mrs. Logan, 'jitters.'

"As a protection against the 'jitters' in any art exhibit it is well that we analyze the steps through which individuals, groups and even nations seem to progress from one end of the art pendulum to the other. At one end of the swing is Realism, at the other the 'Abstract. The step above the realistic work of art is the 'story telling,' illustrative variety. Then follows the 'romantic' which may be dramatic without telling a story. Next the formerly so-called 'art for art's sake' type in which feeling of beauty, character and all the other subjects of man's emotional life are expressed in the various 'isms.' In this category must be included the bitter emotions as well as the sweet.

"Even though most people look for pretty pictures at an art exhibit the time will come when the average citizen will be able to read and enjoy the entire gamut of emotion in painting as much as he does in literature, where no one has been recorded as wanting his money back because of the gruesomeness of the mystery story. S. S. Van Dine, by the way, gave up being one of America's best art critics because he found people could not stand the strain of enjoying 'modern' art, whereas they literally spend millions of dollars annually for the same material in literary form. Reason: American education is verbal and literary. Less than 1 per cent of our people know where are such things as the steps indicated above or that the pendulum of art like the whirligig of time requires that one hustle a bit to keep up with it."

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FOUNDRY FOR ART STUDENTS: Sculpture students at Temple University, Philadelphia, soon will have a foundry. The plant will be on the grounds of the Stella Elkins Tyler School of Fine Arts, at Elkins Park.

## Self-Portrait by Hans Holbein Arrives in the United States

A Self-Portra.t of Hans Holbein the Younger, painted in 1542, a year before he died of the plague in London, has just been brought to this country by Abris Silberman, president of the firm of E. & A. Silberman, art dealers of New York and Vienna. Although little more than four inches in diameter, the painting impresses the beholder as a life-size subject: its exquisite draughtsmanship, perfection of detail and subtle modeling produces the effect of unlimited power and vitality, definitely removing it from the miniature class. For its size it is one of the most valuable pictures in existence, having been sold at the beginning of the depression in 1929 for \$100,000. Previously it had remained for 400 years a treasured souvenir of the descendants of the Holbein family.

beyond the fact that he "is connected with a large museum." He said that "one of the leading British museums" dickered with him for three weeks in London before he sailed for New York, but he expressed the hope the painting would remain in America as a national treasure.

According to Dr. Paul Ganz, world authority on Holbein, this is the last picture the master attempted to paint of himself, and is superior to the Holbein self-portrait in water colors on paper hanging in the Uffizi in Florence. It is extremely important from a historical as well as an artistic point of view "since it is the only self-portrait of Holbein on wood and in oil." The picture was cleaned under the supervision of Dr. Ganz.

Although born in Germany, Holbein early



Mr. Silberman acquired it late in August after nearly three years of negotiation.

The portrait, which is enclosed in a rather elaborate frame of 16th century design and is in an exceptional state of preservation, shows a bearded, ruddy-cheeked man of middle age, powerful of face, with shrewd lips and clear penetrating eyes. Holbein, who painted this likeness from his reflection in a mirror, depicted himself in a black cap and black jacket, with an edging of white lace at his throat. The Holbein features stand out strikingly against the dark blue background. In his right hand the artist holds a brush. The initials "H. H.", the year of the work, "An. 1542," and his age, "Actat 45," are lettered on either side of the head.

Mr. Silberman, interviewed as he debarked from the Queen Mary, said he bought the picture directly from the collector who is reputed to have paid \$100,000 for it. He refused to divulge the name of this former owner or the name of the prospective buyer in his career went to England, because a period of depression in all countries north of the Alps made life unremunerative for artists. It was in England, as court painter to Henry VIII, that he achieved his greatest success and enjoyed his widest clientele. His custom of painting celebrities of his day in mundane attire and every-day settings immortalized the features of England's much-married monarch, his wives, favorites and nobles as real flesh-and-blood characters. During this period, between the year 1523 and 1543, he made 87 recorded drawings and scores of paintings, each an honest statement of his sitter's character and personality.

According to experts, says the New York Sun, Holbein's reputation throughout the ages "has persisted because apart from his fidelity of portrayal, he had the faculty of saying in a line everything that could be said about his subject."

The above reproduction is larger than the actual size of the painting itself.



Danaë: TITIAN. In the Prado, Madrid

### Old Titian's Recurring Visions of Venus

TITIAN has been called a dreamer of recurrent visions. Some of his greatest passages haunted him and found new expressions long years after he had first given them form and color on canvas. This is a theme which Harry B. Wehle develops in the September Bulletin of the Metropolitan Museum, in which he describes Titian's Venus and the Lute Player (acquired last Winter by the museum through Lord Duveen and reproduced in the 1st February issue of The Art Digest).

One dream, writes Mr. Wehle, originally not his own but Giorgione's, was the famous Sleeping Venus. Some 28 years after Giorgione's death, his sleeping beauty comes wide awake in Titian's handsome but mundane Venus of Urbino (Uffizi). A decade later, she appears in the Louvre's Jupiter and Antiope, once again as a vision of somnolent loveliness. Similarly, in the case of the Metropolitan's Venus may be traced the repetition of a theme. The sunny Bacchanal (Prado) of Titian's young days reveals an early glimpse of the goddess in the nymph to the right of the festal scene. Her legs and feet are disposed in the pattern which was to be repeated half a century hence.

About the year 1545 this lovely pattern re-

appears in a Venus and Cupid, which in general arrangement is closely related to the Metropolitan's Venus. It includes the familiar parapet, the generous curtain, the draped couch, and the Cupid placed at the right of Venus's head, but the musician is omitted. A few years later came the Venus and the Organ Player in the Kaiser Friedrich Museum and the two pictures of the same subject in the Prado. The Prado pictures are said to have suffered much when the Alcazar in Madrid burned in 1734 and to be considerably repainted.

Another Prado Titian, reproduced herewith, is the entrancing poesia, The Danaë, which was painted for Philip II about 1554, several years earlier than Venus and the Lute Player. The only differences between this conception and the one at Naples are the substitution of the elderly figure for the rather comic cupid and the addition of a little dog at the right hand of Danaë.

The Metropolitan's Titian reveals some of those qualities which one observes again and again in the work of great painters whose span of life is long. Michelangelo in his Last Judgment, says Mr. Wehle, "becomes more awe-some than ever before, although his figures

regarded separately have by this time lost much of their sensuous and formal perfection. Rembrandt as he advances becomes ever more absorbed in expressing the absolutes of human character. His forms grow stronger, simpler, clumsier; his color tends to monochrome; his brush strokes grow broader and coarser in the hurry of the aging creator to say his say before the time is up. With Titian the process was fundamentally the same."

Venus and the Lute Player is to be thought of as a creation of the artist's old age. Berenson remarks upon the picture's "screne resignation of a lordly kind." It was painted, he adds, "at the age when an old man's sensuality has long ceased to be narrowed to a given object, but has got diffused, aerated, dissolved in a sort of universal voluptas."

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Frank Jewett Mather, Jr., in his book Venetian Painters, says of the great erotic creations of Titian's later years: "Why, after all, should not imagination compensate as physiology fails? It all depends on the quality of the imagining and on what is done as a result of the imagining. Now on the side of practice we have the testimony of adepts in simple lechery that Titian's later years were years of strict continence. That he should have contemplated old joys, that he should have magnified these memories till they symbolized the primordial urge of sex in the race, seems to me neither to discredit his morals, his intelligence, nor his taste."

#### Doctors Enlist Art

The Doctor—Down Through the Years was the unusual subject of a mural commissioned recently to Harriet Ellis, Springfield, Mass., artist, by the medical society there. The immediate purpose of the panels—already served—was to provide a background for the Springfield booth at the state medical convention. After the close of the conclave the committee decided to present the murals to the Springfield Academy of Medicine, where they will hang as memorials to deceased Springfield doctors, whose relatives financed the project.

Six life-size panels were painted by Miss Ellis showing the evolution of the typical family doctor of Springfield, with a suggestion of the mode of transportation used by him in each period. As a model for the physician, the artist employed a composite photograph of about twenty-five living doctors of Springfield.

#### Art "Also Ran" at Olympics

Competitions in art in the eleventh Olympiad in Berlin were overshadowed by track and field events, and The Art Digest sought vainly to get the results. The American Olympic Committee in New York remembered there were art competitions, but had not heard how they came out.

United States entrants of paintings and prints numbered twenty-five and included Gifford Beal, Percy Crosby, Kerr Eby, Reginald Marsh, Kenneth Hayes Miller and Benton Spruance. The five sculptors were Joseph Brown, Bruce Douglas, Cecil Howard, Raoul Josset, George Kratina. The official catalogue reproduced Spinner Play by Benton Spruance, and two works by Cecil Howard, Knock-out and Heavyweight.

COLUMBIA STARTS BOOKBINDING COURSE: A course in hand bookbinding was inaugurated Sept. 24 by the Columbia University Extension Department, afternoons and evenings during this semester, conducted by Kathryn and Gerhard Gerlach, who studied in Leipzig.

Venus and the Organ Player: TITIAN. In the Prado



#### The World's Fair

KEENLY AWARE of the influence world fairs have exerted on architectural design in the past, promoters of the 1939 exposition in New York have announced a sketch competition in Fair building design which is expected to uncover younger and unknown talent among the architects of New York.

Prize awards in the contest total \$4,250 and the winner of the first prize will get a commission to design at least one building for erection at the Fair, plus a cash award of \$1,000. The contest is open to all registered architects in the metropolitan area. The Fair's Board of Design, consisting of seven prominent architects of both conservative and modern complexion, will serve as the jury of award.

The announcement comes close on the heels of a critical review of world's fair architecture and a plea to curb the dictations of individual exhibitors in the September issue of the Architectural Forum. Lamenting that architecture "jelled" with the World's Columbian Exposition in Chicago in 1893, the magazine noted that "Chicago set the pattern for today's fairs in America. The three which followed in swift succession-San Diego, Dallas and Cleveland-differed only in that they have been less ambitious. With the accuracy that only a fair can attain this pattern reflects the national instability. The architecture is 'modern', the plan is impressive and unsatisfying, the theme is grandiloquent, and usually overshadowed by the repetitious efforts of competing exhibitors, while the display experts rise to new heights of stridency in their efforts to attract attention."

A review of previous fairs, the Architectural Forum points out, "demonstrates incontestably that integration is vital, that one basic idea must govern, and that that idea must be timely. A fair is more than a collection of lagoons, concessions and exhibition halls; its success depends on the kind of thinking behind it."

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The Board of Design for the 1939 World's Fair, it is understood, is at work on perfecting the general plan of the Fair and an official announcement is expected soon.

Music and Art Appreciation: The first of the 1936-37 meetings of the Montclair (N. J.) Museum Art Teachers Association is scheduled for Oct. 13. A talk on Music and Art Integration by Miss Lilla Belle Pitts will be the feature. She is supervisor of music in the Junior High School, Elizabeth.



Seated Nude: ARISTIDE MAILLOL

### Toledo Museum Acquires a Maillol Bronze

If RODIN in sculpture may be compared with the Impressionists in painting, as has often been done, then Maillol stands with the Post-Impressionists and Cézanne. The Bulletin of the Toledo Museum of Art, announcing the acquisition of Maillol's Seated Nude as a gift from Edward Drummond Libbey, makes this comparison:

"Influenced by the theories current in his day, Rodin sought vibrancy through the surface treatment of his sculpture; he developed his figures as a succession of small planes following each other around the body; he soft-

ened the texture of his finished marble surfaces, and left the unessential portions of the block unworked.

"In contrast to the Impressionism of Rodin, Maillol sought, as did Cézanne, a return to larger and broader aspects. He felt substance and solidity essential to the expression of his concepts; he wrought his figures with weight and built consonant with his material; he gave to them less fleeting, more enduring and static poses; he accepted sculpture as an art, massive, dignified, monumental, regardless of the size of the particular figure. Early in his career as a sculptor, Meier-Graefe spoke of him as 'perhaps the first Frenchman since the Gothic artists who shows no trace of the baroque'."

Toledo's Seated Nude is the first bronze casting of this subject made by the artist. It was purchased from him in 1932 by an American collector, who has now graciously bestowed it on the Toledo Museum. Maillol carved the same subject in marble, the statue now crowning the monument to Claude Debussy at St. Germain. Maillol kept the bronze in his garden for some time.

"Without particular precedent in the sculpture of previous ages," says the Bulletin, "it is a statue monumental in its dignity and quiet repose. The figure is that of a young woman, with sturdy torso and legs, with face unmarked by the passing of years. It is as fine a statement of Maillol's principles and practices as any work which he has produced. It has all the solidity for which he stands; it has his grace of line, especially in extended arms and curve of back; it has the classic restraint which formed the keynote of Greek art, and which was expressed as 'Nothing in excess'."

Maillol at Work on the Debussy Memorial, St. Germain, Paris



1st October, 1936



GUY PENE DU BOIS



EDWARD BRUCE

### 1936 Art Faces "Gentlemen of the Jury"

The 1936 prizes for the Carnegie International have been awarded. Four distinguished artists—Edward Bruce of Washington, Guy Pene Du Bois of New York, Alfred Kingsley Lawrence of London, Pierre Roy of Paris—met in Pittsburgh late in September and designated the recipients of the \$3,400 in prize money. Homer Saint-Gaudens, director of fine arts of Carnegie Institute, acted as chairman of the jury. The awards will remain secret until the International opens Oct. 15, at which time The Art Dicest will reproduce all the prize winning canvases.

Edward Bruce was an American banker who retired from business in 1922 to devote his time to painting. After graduating from the Columbia Law School, Mr. Bruce, now 57, practiced law in New York and the Philippines, and engaged in foreign trade and banking, living and travelling in China and the He was the expert on silver for Far East. the United States delegation at the London Economic Conference. Mr. Bruce was represented for the first time at a Carnegie International in 1929, when his Pear Tree (Cover, THE ART DIGEST, 15th October, 1929) won first honorable mention. In 1930, Carnegie Institute honored him with a one-man show. He was director of the Public Works of Art Project and is the present secretary of the Advisory Committee on Fine Arts to the Treasury. Mr. Bruce has been responsible, beyond anyone else, for the Federal Government's very tangible interest in the development of art in the United States.

Guy Pene Du Bois, aged 42, was a pupil of Chase, Du Mond and Henri, and has been represented in the Carnegie Internationals since 1923. He was a member of the jury of selection for the 1929 exhibition. His painting, Race Track, Deauville, which was a feature of the 1928 International, is now owned by the Pittsburgh Athletic Association. Mr. Du Bois has also won a wide reputation as a writer on art.

Alfred Kingsley Lawrence, aged 43, studied painting at the Royal College of Art under Sir William Rothenstein. In 1923 he was awarded a Prix de Rome. A specialist in portrait and mural painting, Mr. Lawrence has been an associate of the Royal Academy since 1930. He made his debut as a Carnegie Internationalist in 1929 with his portrait of Sir Philip Sassoon.

Pierre Roy, 56-year-old French artist, is considered by many to be the founder of surrealism and its foremost exponent. After receiving his formal education in his native city of Nantes, he went to Paris, where he took up first the study of architecture but later abandoned it for painting. He studied under Eugene Grosset, a French decorator of Swiss origin, and later entered the Julian Academy, where he worked under Jean Paul Laurens.

A. F. KINGSLEY





### Boycott & Rivalry

THE CARNECIE INTERNATIONAL will have somewhat of a rival this year. Alan D. Gruskin, director of the Midtown Galleries, New York, announces he has been requested by the Gillespie Galleries of Pittsburgh to arrange an exhibition of paintings by contemporary American artists not included in the big Carnegie show. It will open Oct. 15, simultaneously with the International, and will continue until Nov. 15.

This move is a result of the demand made by the American Society of Painters, Sculptors and Gravers that a rental fee of 1 per cent per month of the exhibit's value be paid to the exhibiting artist. Last Spring, when Carnegie Institute, along with most of the nation's important public art institutions, refused this demand, the American Society, which includes in its membership many of the outstanding names in contemporary American art, announced a boycott of the 1936 International. Because of this and because of the steadily decreasing size of the Carnegie's American section, Mr. Will J. Hyett, who was for many years connected with the Carnegie museum and is now president of the Gillespie Galleries, decided to present a supplementary American section.

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The exhibition will be held in the spacious new quarters of the Gillespie Galleries in the heart of Pittsburgh. Acceptances for the counter-exhibition have already been received from such artists as Philip Evergood, Frank Mechau, Harry Gottlieb, Lucile Blanche, Doris Rosenthal, William Palmer, George Picken, Waldo Peirce, Isabel Bishop and George Biddle. The Gillespie Galleries is one of the oldest art firms in America, having been founded in 1832. It sponsored some of America's early native artists and formed many famous Pittsburgh collections. Mr. Gruskin, who is arranging the show, has been identified for several years with the advancement of contemporary art as director of the Midtown Galleries.

The zeal and strength with which the American Society is supporting its rental policy was apparent last Spring when almost one-third of the American artists invited to the Venice Biennial refused to send their work without a rental fee—and America's representation at Venice was cancelled.

Mr. Gruskin has received a letter from Bernard Karfiol, president of the society, commending him highly for his plan for a counter-exhibit in Pittsburgh. In view of this letter, says the New York Herald Tribune, it would appear that the sentiment of the society favors such an exhibition. However, the Gillespie Galleries, as a commercial display center, will pay no rental fee to the artists, and Stuart Davis, a member of the society's council, indicated to the Herald Tribune reporter that though a counter-exhibit for which no rental fees were paid might be a blow to the Carnegie group, it "certainly would not be of immediate material advantage to the artists."

Under the policy of the society a member is permitted to exhibit in any commercial gallery without a fee. The rental plan applies only to public institutions.

GULF COAST OFFICERS: At the tenth annual meeting of the Allied Arts Guild of Mobile, an active Alabama and Gulf Coast association, new officers elected were: President, Edmund Carl deCelle; vice-president, Alfred DuMont; treasurer, George Weil; secretary, Mrs. Ethel M. Creighton; director, Miss Emma L. Roche; exhibition chairman, J. Augustus Walker.

#### Peas with a Knife

THE VERY FACILITY of the camera ultimately will bring back the art of the portrait painter. This is the belief of C. J. Bulliet, art critic of the Chicago Daily News, after viewing the seventh international exhibition of photography at the Art Institute of Chicago sponsored by the Chicago Camera Club. "The more perfect becomes the 'art' of the camera the more apparent it is that this art is not the art of the painter," writes Mr. Bulliet. "Entries from 28 countries drive the point home with a sledge hammer.

"The show is impressive, as revealing the many and real marvels of the 'machine,' which, in the 'machine age' of art, so exciting five or ten years ago, was to have supplanted brushes and crayon. The 'ism' that developed, however, was little more than a quibble on words. Art was in the 'machine age,' which started with cubism and progressed to 'streamlining.' The camera was a 'machine.' Therefore the camera was the logical instrument for the perfecting of 'machine age' art.

"Many of the friends of the camera deplored the use the extremists were making of lens and sensitized plate to imitate the technique of the 'machine age' painters and sculptors, by way of developing the 'ism.' The 'ism,' it would seem, has about run its course and the camera is back to its honest job of re-

cording what the light impresses on its emulsion-coated plate.

"The difference between a picture by even the most expert camera man and the painter of genius is fundamental. As the camera man 'selects' and 'simplifies' he is likely, oftener than not, to weaken the result. The better his work the more disappointing his picture. In the sacrifice of substance he sacrifices 'body' that makes for impressiveness.

"The painter of genius, on the other hand, in selecting and simplifying strengthens his picture. He can supply 'body' and 'form,' intensifying infinitely with his pigment. He can choose what he wants and build it to any de-

sired strength.

"Camera 'art,' delicate as its results sometimes are, cannot escape the touch of the 'machine' any more than can the phonograph record. The perfecting of both makes only the more poignant the fundamental shortcoming. No matter how high they climb in the 'arts,' they will always eat peas with their knife.

"In the realm of portraiture the camera will always do the great mass of work. Nobody, thanks to Daguerre, need ever die henceforth without leaving a likeness of himself for his

posterity.

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"However, this very facility of the camera ultimately will bring back the art of the portrait painter—an art that, in the hands of a genius, never can be rivaled by the box and lens. The camera never can hope to match the 'Mona Lisa' of Leonardo.

"When wealth and taste regain their equilibrium, rocked by the depression and lulled by the sophistry of the camera, they will seek out again the art of the portrait painter."

WILL TEACH IN COLORADO: George Biddle, painter, critic and writer of the social-conscious school, will teach painting and drawing at the winter school of the Colorado Springs Fine Arts Center. A schoolmate of President Roosevelt, it was he who originally proposed to the administration that it undertake the federal-fostered mural project of the Treasury Department. Early in life he passed examinations for a career in law.



Katonah Donkey: MADELEINE PARK

### This Donkey Browses in F. D. R. Study

Madeleine Park, animal sculptor, and S. Gertrude Schell, landscapist in oil, water color and lithograph pencil, will inaugurate the new season at the Argent Galleries, New York, with a joint exhibition lasting from Oct. 5 to Dec. 17. Miss Park will show twenty pieces of small animal sculpture done from studies made in circuses and zoos in this country. S. Gertrude Schell, a Philadelphia artist who alternates between Gaspé Peninsula and Pennsylvania-German themes, will be represented with 30 paintings and lithograph drawings.

Miss Park. whose bronze Katonah Donkey browses among state papers in the President's study in the White House, received most of her training in America under Lawrence Tenny Stevens, Frederick Guinzburg, Naum Los and A. Phimister Proctor. Her animal studies, which she likes to do best, are always done on location at either a zoo or a circus, generally Ringling Brothers. Some exciting experiences went into the modeling of these figures, and the artist learned, after bites, kicks, and scratches, that the animals are really wild. A few, however, remember past courtesies, like the aoudad in the New York zoo who got up to greet her a year after she modeled him.

This sculptor's figures seem to catch those fleeting attitudes of a dog's gainliness or a giraffe's ungainliness, and a certain whimsy is found in the way animals sometimes become nearly human in the tragic brow of a bloodhound or the arch conceit of a galloping camel.

Miss Schell, who teaches design at the Pennsylvania Museum School of Industrial Art, Philadalphia, paints with a boldness not often found in women artists. The geologic drama of the Canadian Gaspé Peninsula, with its sheerness accentuated by the squatting fisher village, provides theme after theme. The huge cliffs lend well to her brush which works in large areas and masses. People in these pictures are generally scaled down to little ants before the majesty of rock and sea.

ants before the majesty of rock and sea,
Miss Schell won the water color prize in
1935 of the National Association of Women
Painters and Sculptors.

Pioneer German Expressionism

Last paintings by Karl Schmidt-Rottluff, one of the founders of German Expressionism, are being shown, starting Oct. 5, at the reopening of The Westermann Gallery, 24 West 48th St., New York. This German painter joined two fellow students in 1905 to explore, in contrast with the Impressionists, personal visions of the inner, rather than external, world.

The movement was contemporary with Parisian Fauvism. Schmidt-Rottluff's personal style, founded first on Hödler, Münch and Van Gogh, was latter modified by study of medieval stained glass and woodcuts.

## JOHN LEVY GALLERIES, Inc.

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## There Were Dictators at the Dawn of History, Likewise Men Like Gudea

THE TRAVELS of a work or art often provide romantic reading. A case in point is the beautifully carved head of Gudea, great Sumerian ruler who lived and was worshipped in the walled city of Lagash on the lower Euphrates 4,500 years ago. This likeness, carved from the hardest volcanic rock, a greenish-black diorite, came into the possession of the Boston Museum not long ago, and this summer constituted one of the museum's "exhibits of the week."

The head, somewhat battered by time, began its modern progress between the years 1865 and 1870, when it was purchased from some Arabs in Baghdad by an Irishman, who ran a little steamer up and down the Euphrates. Taken home to Ireland, it was used for many years to hold open the garden gate. Then, excavations by the French around Lagash brought to light evidence that it was a head of Gudea, and as such an object of considerable value. After passing through the hands of various dealers in antiquities it found a final resting place in Boston—"this head of a man-god who was worshipped in his time," to quote A. J. Philpott of the Boston Globe.

Gudea ruled over the city-state of Lagash about 2,500 B. C.—500 years before Abraham left his home in the Sumerian city of Ur, 40 miles distant from Lagash. The Sumerians were the people who, long before the Babylonians, lived in the fertile valley of the Euphrates. They were not nomadic but lived in walled cities, each with its god and its king, its religion and laws, its temples, and fiscal and postal systems,—and in the plain beyond the walls date groves were irrigated by dams and canals.

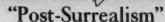
Gudea was a man of peace, who instituted important reforms in the religion, education and economic life of his people. He built new temples, drove out the necromancers and witches and restored the "true religion." In his inscriptions he is not glorified as a military

leader before whom long lines of captives were led, as in many Assyrian and Egyptian reliefs. He is most often represented as a builder, with an architect's tablet on his knees and a rule and stylus. He did not call himself king but "Patesi," or priest-governor of the God Nin-Girsu.

At the time of Gudea's reign, says Mr. Philpott, "even Egypt was young and Greece was undreamed of, to say nothing of Rome. In fact, it was many centuries before the Egyptian sculptors could carve a head that would approach this head of Gudea. Which of course points to the fact that stone sculpture did not originate in Egypt. There are very few examples of Egyptian sculpture at its best that equal in the modeling and cutting this lifelike portrait of Gudea."

The head of Gudea "marks the climax in Sumerian sculpture," writes Ardelia R. Hall of the museum's Asiatic department. "As portraiture in the round, it remains unexcelled in ancient Near Eastern art. Carved from the hardest volcanic rock, the modeling, the polished surface of the face, in contrast with the close spirals of the turban, all reveal a wonderful mastery of a difficult medium. The head was battered from a statue, when also the nose was broken and the turban chipped. This probably took place when Lagash was captured by enemies."

RAINBOW ARCH MODEL COMPLETED: George Grey Barnard, now 73, announced on Sept. 10 that after 17 years of continuous labor he has finally completed the plaster model for his gigantic Rainbow Arch of Peace, and that he is prepared to sell all his art possessions to finish the marble arch itself. Standing 96 feet high, it will be placed in Fort Tryon Park overlooking Broadway as a memorial to the World War dead and a preachment against the philosophy that finds nobility in war.



LORSER FEITELSON, California artist, feels that the printing of the late Junius Cravens' article in the September issue of THE ART DIGEST did not present a fair picture of his Post-Surrealism. Adhering to its policy of fairness to both sides in any controversy, the magazine herewith reprints a more sympathetic review by Arthur Millier of the Los Angeles Times:

Hollywood has given birth to a new art "movement." Not in a super-super film factory, attended by the applause of the multitude, but in the modest studio of a painter who happens to have a working brain. "Subjective Classicism," or "Post-Surrealism," as Painter Lorser Feitelson calls his congeries of new artthought, may be the next step the plastic arts of the world are destined to take. Or it may be a piece of merely specious reasoning.

And, again, it may turn out that this idea of consciously using the Surrealist's favorite device—objects which are analogous either in form, in function, or in some other common property—is a logical step being taken simultaneously in many other world centers besides Hollywood. . . . If, then, this movement is already in the international air, all the more reason we should know about it. Whoever gets the ultimate credit for its innovation, Feitelson and his followers here have thought out their theory, know what they are doing, and why.

First, it is a cerebral, not an emotional, art. . . As in all art the forms are combined to achieve unity. But the kind of unity the new classicists are after constitutes their toughest problem and their most valid claim to founding a new movement in art.

All the modern art movements, according to Feitelson, whether they painted fresh eggs on a plate or went "abstract" and pictured 'planes" which look to the general public like so many dislocated shingles, have used the old aesthetics of visual color harmony and of "lines of beauty." . . . Instead, they (Post-Surrealists) choose a color or line or tone only because it aids the idea an object or group of objects is intended to arouse in the mind of the beholder. The length or size of an object depicted is not determined, as in the prevalent mode of composition, by the space in the picture it has to fill or by naturalistic proportions, but by the object's psychological importance in the whole picture, both as it affects the spectator and as it relates to the other idea-conveying objects in the picture.

This method of composing will, Feitelson believes, evolve its own aesthetic. But you will no longer see a picture as a decorative arrangement on a wall. Instead, you will stand in front of it and enjoy a sequence of optically apprehended thoughts which total up to a universal idea. It is not, he claims, literature miscast as painting, because the ideas are aroused by forms instead of, as in books, by words. Neither are the ideas something which are explained when written down. Their meaning comes to the spectator through contemplating analogous or antithetic forms, which by the way the artist combines them, arouse the idea.

Is there any basis for believing such a psychological art to be timely? Feitelson says yes. Renaissance painters, he holds, were occupied in gaining an increased knowledge of the objects looked at. In the nineteenth century the processes of perception became the great field of artistic effort. Thus the Impressionists studied the way in which light brought images into the eye and held that ob-

[Continued on page 31, column 1]



### Denver Dispute

In its September issue The Art Dicest gave what it thought was an unbiased presentation of Denver's \$100,000 Chucovich memorial controversy, in which one faction is backing the design of Arnold Ronnebeck and another the design submitted by William Zorach and Burnham Hoyt. However, John E. Thompson, a member of the advisory committee that picked the Ronnebeck design, feels that the selection of material was predominantly from the sources opposed to Ronnebeck. Mr. Thompson's letter is printed below:

In the article, "Ronnebeck and Zorach Storm Centers in Tempest Over Statue," statements are quoted in which I, as a member of the advisory committee which selected the Ronnebeck design, wish to make a few comments.

Knowing the very fair and non-partisan attitude of your magazine, I see, with regret, that the clippings you have received all come from the newspaper which from the beginning of the controversy has systematically attacked Ronnebeck. I enclose a few clippings from the Denver News which, in their statements, are more accurate.

THE ART DIGEST quotes Mr. Zorach as having written: "I remember the late Gaston Lachaise saying to me that he would never enter a competition because, as he said, they are all cooked up—beforehand."

The Advisory Committee was chosen as men well versed by years of professional study of and experience in the problems of art and architecture, to chose the best design for a memorial fountain honoring the late Mayor Speer of Denver.

We would have voted differently if any model better than Ronnebeck's had been submitted.

Mr. Maurice Sterne was not engaged as the sole judge of the competition. His function was to designate a number of models to the advisory committee for the final selection. Out of this number the Ronnebeck design was chosen by secret ballot, not because "three members were friends of Ronnebeck's" (they are also friends of several of the other Colorado competitors) but because after two days of conscientious study of all the models, and after a joint trip to the Civic Center, Ronnebeck's design proved to be the most suited and by far the best thought out for the purpose.

I protest the doubts which have been cast

on the integrity of the advisory committee.

Mr. Zorach may rest assured that the competition was not "cooked up beforehand."

Had he won it, as the Denver Art Commission planned he should, would he have made the same comment?

It is evidently impossible for the Denver Art Commission to believe that any first rate creative art can ever come out of Colorado. The fact that a western artist, rather than one from New York, won the competition seems to be proof in their minds that favoritism and skull-duggery were used.

Besides, the press has never pointed out that there were strong friendships and prejudices on the other side. The fact that Mr. Sterne is well acquainted with Mr. Zorach is known, but his judgment is not questioned on

that basis.

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It is only natural that Ronnebeck, as a resident of Denver for eleven years, was better able to grasp the problem of scale and proportion than an outsider who, to my knowledge, has never seen Denver's Civic Center. It was the Denver Art Commission which

Late Morning, Hudson River: George Inness

#### Mrs. Rouss' Art Collection in Auction

THE ART COLLECTION of Mrs. Peter W. Rouss, comprising the contents of her former residence at 320 Garfield Place, Brooklyn, will be dispersed at the American Art Association-Anderson Galleries, the evening of Oct. 22 and the afternoons of Oct. 23 and 24. The objects will go on exhibition Oct. 17.

The paintings include an attractive group of French 19th century canvases, including the farm scenes, Le Dernier Quartier and Harvest Time by Cazin, landscapes with cattle by Dupré, two young girls' heads by Henner, and a number of genre scenes by Vilbert. The American school is represented with landscapes by Inness, Wyant, Murphy and Moran, among others. By Inness are Late Morning, Hudson River and Near the Village.

The art objects include bronzes by Gérôme, Meissonier, MacMonnies and Remington, and a group of Japanese ivory carvings. French period furniture and decorations are stressed in the catalogue, some of the most important pieces being Aubusson tapestry suites in Louis XV and Louis XVI styles, 16 dining chairs covered in 16th century Brussels tapestry, a

set of six Louis XV carved walnut and needlepoint fauteuils by F. Geny and marqueterie commodes mounted in bronze doré. Fine table porcelains, an impressive array of sterling silver and a variety of marble statuary are also included.

#### Auction Season to Start

The first sale to be held at the American Art Association-Anderson Galleries this season will comprise choice early American and English period furniture and decorations, from the estate of the late Anna W. Sutton of Baltimore, together with property of Mrs. John T. Walsh and other owners. The sale dates are the afternoons of Oct. 9 and 10, following exhibition from Oct. 3. The furniture is principally in mahogany. Old English decorative porcelains, Chinese and Oriental Lowestoft ware, antique and decorative glass, old English silver and Sheffield plate, a few paintings, and Oriental rugs, as well as an extensive group of American autographs, prints and drawings complete the catalogue.

insisted that "in order to get the best for the Civic Center, there must be a competition." Even though the trustees of the Chucovich estate have the right to select the artist, they were gracious enough to consent to this demand.

The same Art Commission, which is at present desperately trying to keep Ronnebeck from executing the Speer Memorial, awarded him in 1931, after a survey of the work of 30 American sculptors, the sculptural decoration of the pediment of the new City Hall, a \$90,000 commission. At that time the Art Com-

mission was anxious to make it clear that this award was not being made out of friendship, but entirely on the basis of the artistic qualities of Ronnebeck's work.

That a local newspaper made a point of ridiculing the symbolism used by Ronnebeck should require no comment. I have no wish to belittle Mr. Zorach's model and would not presume to question the artist's right to use a dove as a symbol of inspiration for a western monument. I merely wish to point out that any symbolism is open to ridicule if the mind of he who criticizes runs in such channels.

## WALKER GALLERIES

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Madonna: ALEXANDER ARCHIPENKO

### Abstract Sculpture Wins Eye of West

SINCE GOING WEST a little more than a year ago, Alexander Archipenko, Slavic-American sculptor, has found that art lovers of the Pacific Coast are quick to respond to his message of abstract beauty—quicker, perhaps, than so-called sophisticated New York. At least a dozen Western collectors have acquired Archipenkos; public collections have found places for several others. Two of his latest sales are Madonna, a marble, 25 inches high, purchased by Mrs. F. C. Ward of Pasadena, and The Bride, a terra cotta now in the Seattle Art Museum.

The Madonna illustrates the revolutionary treatment of form which Archipenko uses in his search for simplified expression and decorative beauty. In it he has literally turned the human figure "inside out," and presented concave masses where the curves of nature are convex. Nevertheless, the sculptor has retained a feeling of reality. In The Bride, Archipenko has conveyed his thought through the use of long graceful lines and the play of reflected light on the immaculate surface of his material. Here again the subject itself, a

chaste woman, emerges from the abstract conception. Yet the subject is "felt" rather than seen.

Among Archipenko's other activities on the West Coast in the last few years were periods of teaching at Mills College and at the University of Washington. Apropos of his teaching career, The Art Dicest recalls something Archipenko once said to its editor: "Art students in the West do about three times the amount of work in a month than do their fellows in the East. Maybe it's the air."

LAWRENCE'S SCULPTOR FRIEND: The lonely grave of Lawrence of Arabia at Moreton, England, unmarked except for a plain wooden cross, will soon bear a sculptured memorial, according to the New York World Telegram. The memorial will be the work of his friend, Eric Kennington, designer of the Thomas Hardy Memorial. Already, since Lawrence's death in a motorcycle accident in May, 1935, the cross in the sleepy county cemetery has grown weatherbeaten and almost illegible.

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#### A Homer Record

DISCLOSURE of a laboriously definitive catalogue, now being made, of all the paintings of Winslow Homer, is contained in a plea made to Homer collectors by Robert Macbeth, president of the Macbeth Gallery, New York. He requests that anyone owning a Homer who has not already listed it with him, fill out a standard form furnished by the gallery to give the history and description of the work. The compilation, now in its sixth loose-leaf volume, will eventually be deposited in some public institution as a reference work of the artist's activity.

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Pointing out the pitfalls that often accompany the study of many great masters because of neglect to preserve an accurate record of their work, Mr. Macbeth expressed the hope that his efforts to collate the Homer data will lead to similar undertakings with other American masters. A standardization in the listing is particularly advisable, which should be as exact a science as bibliography, and with this in mind he has prepared multigraphed question sheets. These may be had upon request to the gallery, 11 East 57th St., New York.

#### The Cover

In view of the success of the Federal Art Project in Southern California and the undoubted influence that it is having upon the cultural development of the communities affected, The Art Digest has selected for the cover of this issue the striking Vanquished Race, a cement figure by the 25-year-old relief artist Djey el Djey. Aside from its timely news interest, it possesses a power of dramatic appeal that may stem from a Mayan influence. Vanquished Race has just been unveiled at the Thomas Starr King Junior High School in Los Angeles.

During the first seven months that the Federal Art Project has been operating in Southern California, more than 350 artists and craftsmen have been employed, at salaries ranging from \$77 to \$94 a month. Of the artists so employed 75 percent have been taken from the relief rolls. In the same seven months, more than 2,000 works of art have been produced. These range from large mural paintings and sculpture to the smallest of prints. Hundreds of easel paintings have found their way into schools and other public buildings. Nelson H. Partridge, Jr., is director of the project for Southern California.

NOTABLES IN AN EXHIBITION: Artists sponsored by the Walker Galleries of New York are being accorded an exclusive exhibition of about 50 pictures at the William Rockhill Nelson Gallery, Kansas City, this month. Doris Lee and Joe Jones are showing ten works each. The other major Walker artists—David McCosh, Dudley Morris, Andrée Ruellan, Molly Luce, Daniel Celentano, Virginia Berresford, Antoinette Schulte, John Edward Heliker, Paul Benjamin and Hobson Pittman—have three or four pictures. Grant Wood is represented by two drawings. Curry, Benton and Wood are not being featured because Mr. Walker had an exclusive showing of their work at Kansas City last year.

EXHIBITION of WATERCOLORS

by GALLIBERT

MARIE STERNER GALLERY
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#### Maecenas Barnes

Dr. Albert Barnes, president of the Barnes Foundation at Merion, Pa., and owner of one of the world's greatest collections of modern art, returned from Europe early in September with the announcement that he had acquired 12 items at a total cost of \$500,000. press credits the present value of his collec-

tion at \$50,000,000.]

One of the most important of the purchases is Le Linge by Manet. It was exhibited last year in this country at the Bignou Gallery, New York. Dr. Barnes also acquired two paintings by Cézanne, bringing the Cézanne collection at the Barnes Foundation up to 75. These canvases, The Drinker and The Woodchopper were obtained from a private collection in Switzerland. Four Matisse interiors and two Raoul Dufys are the other painting acquisitions. Two rare pieces of Greek sculpture and an Egyptian sculpture of approximately 1800 B. C. complete the half-million dollar purchase.

Interviewed on board the Normandie by a New York Herald Tribune reporter, Dr. Barnes said in part: "The Cézanne show this season in Paris was the finest thing of its kind that I have seen in the years I have been traveling to Europe. . . . It's an amazing thing about Matisse. He's getting on in years, you know, and every one thought he had shot his bolt. But this year he had a show in Paris that would knock your eyes out. The man has an

absolutely new approach in color.

"Aside from that, I'm very enthusiastic over the sculpture I got. That Egyptian piece turned up in Paris very mysteriously—no one seems to know when or how it got out of Egypt. I was thunderstruck when I saw it. The chap who had it had been over to London with it, but the British Museum couldn't raise

the money.'

Dr. Barnes was born in Philadelphia 63 years ago of a poor family. A chemist, he reaped a fortune from his invention of the physician's prescription, argyrol, and for the past 25 years has devoted his life to the study and collection of modern art. To quote Lemuel F. Parton of the New York Sun: "Semi-pro baseball put him through the University of Pennsylvania Medical School; singing American Negro songs in a German beer-garden helped him at Heidelberg; a patent medicine made him a multi-millionaire; George Santayana, the philosopher, made him an aesthete and one of the dé Medicis of the modern art world."

Dr. Barnes started his collection a generation ago. According to the New York World-Telegram, he was strolling along the streets of Paris one day when he saw in an art dealer's window a painting by Picasso. He bought it for \$25. Then he purchased a Renoir for \$800. That was the beginning. Despite the scorn of critics and museum directors, quietly he added picture after picture to his collection and hid them away in his Renaissance chateau which rises on the outskirts of the little town of Merion, near Philadelphia.

Today the Barnes Foundation owns, besides its 75 Cézannes, 150 Renoirs, 12 Utrillos, 40 canvases by Picasso and Matisse, a regal collection of paintings by Gauguin, Van Gogh, Modigliani, Lawson and Prendergast. Among the old masters are works by Goya, El Greco, Rubens and Tintoretto. Eventually the Barnes collection may be open to the general public, in addition to the small minority of appreciative art lovers who are permitted inside the ten-foot fence which now isolates the chateau from the world at large.



Southampton Bather: ARTHUR B. DAVIES

### Davies' Lyricism Shown in 36 Pictures

THIRTY-Six small paintings by Arthur B. Davies, selected from Mrs. Davies' studio, will be shown through October by the Kleemann Galleries, New York, in an endeavor to represent the American lyricist in his more intimate, if less ambitious, productions. The paintings are all in the dreamy Davies key, showing nudes, children, gods and goddesses tiptoeing or dancing in a setting of nature that makes the whole Davies world kin.

Three years after the artist died, Royal Cortissoz, in a Whitney Museum monograph, said of Davies: "He made a contribution to American art that has profound importance, a contribution of pure genius, singular and enchanting. He was like them [Ryder, La-Farge, Vedder and Thayer] in that he dreamed dreams, had visions. But, like them again, he conquered through the power of originality. Like them he brought something into the world that was personal, new-minted."

No symbolism, nor illustrative meaning is hidden in these visions of Arthur B. Davies. They are essentially "after nature," but with the magic increment of canvas poetry. Nor are the titles given to these pictures mere prose labels: Low Swing High, The Shoreless Sea and To Earth Surrender-phrases that might be out of Melville.

When his fruitful life passed while working alone in Florence, George W. Eggers observed that it could be summed up best from one of his titles: Without Pause, Enters,

Touches, Passes.

GALLERY CHANGES POLICY: The Downtown Gallery, New York, will reopen for the 1936-37 season late in October with a 10th anniversary exhibition. This exhibit will inaugurate a new policy which involves not only a reorganization of program but also a renovation of the gallery quarters. Mrs. Edith Gregor Halpert, the director, has decided on a new method for bringing the artists and the buying public into closer contact. It is her belief that government support has lent great impetus to art production and art patronage.



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Early Morning Roundup: JOHN STEUART CURRY

### Unique School Honor Falls to Curry

A DISTINCTIVE HONOR has come to John Steuart Curry, member of the "Midwestern Triumverate" and once called the Kansas Homer. Curry will soon become "artist in residence" at the University of Wisconsin.

Such an appointment is unique in American educational circles. Several universities, notably the University of Michigan, have had "poets in residence," but never an "artist in residence." For at least five years, according to the New York Times, Curry will live in a small one-room studio which the university is erecting on the campus for him, and there have contact with all phases of university life, especially with the farm youth attending the College of Agriculture.

Curry will teach no formal classes, but will mingle with the students, discuss art and its relation to society at round table discussions, and drop in at regular classes for special comments. Every opportunity will be granted him, says Dr. Glenn Frank, president of the university, to become acquainted with the rich farmlands of Wisconsin so that he "may come to think in terms of the roots and soil of Wisconsin, just as he has of his native Kansas."

"John Steuart Curry, along with Grant Wood and Thomas Hart Benton," said Dr. Frank, "is distinctive in the degree to which his art draws its strength from the very soil of America. In beginning this venture we are undertaking to give added impetus to regional art as a force for rural as well as urban culture in this Middle West area."

Curry will receive \$4,000 a year, the funds coming from the estate of the late Thomas E. Brittingham, whose bequests once financed Alexander Meiklejohn in the establishment of the University of Wisconsin Experimental College.

A nation-wide tour of Curry's work, sponsored by the College Art Association and assembled by Maynard Walker, will open at the Kansas City Art Institute on Oct. 7. The itinerary follows: Kansas City, Oct. 7-26; Rochester, Nov. 6-Dec. 6; New Orleans, Sophie Newcomb College, Dec. 14-Dec. 26; New Orleans, Isaac Delgado Museum, Jan. 4-23; Houston, Feb. 3-21; Hagerstown, March 15-April 3; Mt. Holyoke, April 12-May 1.

The foreword to the catalogue contains several significant statements by Mr. Walker. "A masculine vitality and power is dominant in all of Curry's creations," he writes. "It is

the same essence that is in Shakespeare, in Beethoven, in Hogarth, in Breughel. And in Daumier, too. Curry's likeness to these giants of the past lies not in any of those particular similarities that pedants so love to point out, but to the essential largeness of his thought and concept, and in his ability to bring into stirring life on canvas or paper his original and often profound expressions of the world.

"That world happens to be American. Curry did not create the 'American Scene,' reports of all the makers-of-easy-catch-phrases to the contrary. The American scene existed before American college professors or American art journalists were heard of. Some of the Indian braves and some others with imagination and original minds, like Winslow Homer and Thomas Eakins, were aware of it. Curry happened to be one of the few of his generation to be aware of it.

"And he was not ashamed of America. He was not even ashamed of being Kansan. To-day that doesn't seem extraordinary, but fifteen years ago it took courage to be a Kansan. Even the paintings by Curry that most have shocked his fellow Kansans express not the derision or hatred that is so easy for the glib and superficial thinkers, but a sympathy and affectionate understanding that ennobles whatever he portrays of the environment he knows best."

#### The Modern Germans

The sixth annual itinerant exhibition of modern German prints, sponsored by the Carl Schurz Memorial Foundation, Philadelphia, will resume this fall its tour of museums, universities and civic clubs throughout the country, accompanied by Mrs. Yvonne Johnson, lecturer for the Foundation.

The collection of original prints by contemporary Germans and Germans of the 19th century will be bolstered this season by a number of facsimile reproductions of the primitives and old masters.

FEITELSON

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STENDAHL GALLERY OF MODERN ARELS

STENDAHL GALLERY O



High Bridge, New York: HENRY E. SCHNAKENBERG

### Vermont Art Sells Like Maple Syrup

ONE OF THE OUTSTANDING EVENTS at the opening of the tenth annual Southern Vermont Artists' Exhibition was the announce-ment of the purchase of eight water colors by the Wood Art Gallery, Montpelier. This gallery, which acts the part of the State Museum of Vermont, was founded forty-one years ago by Thomas Waterman Wood, former president of the American Water Color Society, and the new acquisitions are, in a sense, a tribute to his love for that medium.

With the new Art Purchase Fund established at the gallery by the Friends of Vermont, a fairly strong contemporary water color collection will be made available to the state, which, if \$13,000 receipts from the Southern Vermont Artists' annual can be taken as an index, is materially interested in art.
The paintings acquired include Bernardine

Custer's Londonderry, Theodore Hussa's West Mountain, Pownal, Marion Huse's Cole Hall, Lura Norton Goewey's A Vermont Stream, Herbert Meyer's Flower in a Pot, Mary Powers' First Thaw on Battenkill, Henry E. Schnakenberg's High Bridge, New York, and Kathrine Van Cortlandt's Ram-I-Zan.

Most of these paintings represent Vermont scenes, with the exception of the work of Henry E. Schnakenberg, who is already represented in the museum with a Vermont scene. First Thaw on Battenkill shows the turbulent river at Manchester that roars ominously in the Spring; other paintings are mountain and roadside scenes familiar in Vermont.

Commenting on the success of the exhibition from which these items were bought, the Rutland Herald observed with satisfaction that Vermonters are beginning to sell art like maple syrup.

### N. Y. Art Center

WITH \$14,000,000 PLEDGED already by private donors, New York City's projected Art Center, sponsored by art-minded Mayor La Guardia, has now reached the threshold of reality. Names of the donors and plans of the center have not yet been made public, though it is understood negotiations are under way by the Municipal Art Committee, headed by Mrs. Henry Breckenridge, for a site on Fifth Ave. between Fifty-first and Fiftythird Streets. A formal report from the committee is expected in a few weeks giving details of the structure to be erected. Previous announcements by the Mayor indicate that the center will include a gallery for art exhibits, a great auditorium for grand opera and a music hall for symphony concerts, etc.

In January, 1935, it was first learned that the Mayor, by the creation of the committee, hoped eventually to establish the center. W. P. A. activity in New York up to that time had revealed excellent material in fine arts, drama and music that could be used as a

nucleus for the formation of a cultural consolidating activity in the three arts. Mayor felt that New York needed a cultural awakening and expressed the hope that a start in this direction could be made before his administration ended. Last year he opened the country's first municipal art gallery for free and uncensored exhibitions in the temporary quarters, a renovated brownstone house, and he established a high school of art.

#### "Exams"

An educators' art-ability and art-vocabulary test has been developed by Alma Jordan Knauber of the University of Cincinnati in cooperation with the Carnegie Corporation and the American Federation of Art. The Knauber tests, for junior and senior high school, university and art school classes, are designed to gauge and classify the students' potentiality in art study. Tests and examiner's manuals may be ordered from Miss Knauber at 3331 Arrow Ave., Cincinnati.

In art-ability the student is given short time and long time tests in memory, observation, imagination, creative design, consistency, harmony, ingenuity, emotional depth and symbolism. The vocabulary test covers words and phrases commonly used in the study of art. The examiner's manual in both cases gives the scoring procedure and the quality each test is measuring.

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Mrs. Rouss' collection is also notable for the bronzes by Gérôme, Meissonier, MacMonnies, and Reminaton: for French furniture and bronze mantel clocks, silver and porcelains, Oriental and Aubusson rugs.

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### Warriors of Art

Words,-white hot in anger,-quiver in molten fluidity over the pages of the September issue of The American Mercury as Thomas Craven briefly reviews and lengthily reviles C. J. Bulliet's pungently nostalgic survey of Parisian Modernism entitled The Significant Moderns, published last month by Covici-Friede in New York.

The two writers, both wielders of a doublepointed pen and notorious bad boys of criticraft, have been at it many times before, but rarely over such a clear and cleanly-cleft issue as the present one, which, in its political manifestation is being fought today on another, and far bloodier, battlefield.

Stripped of unessentials, the issue is Bulliet's internationalism, with its concomitant damning of "the American scene," VETSUS Craven's nationalism and his trenchant repugnance for all that smacks of Europe, and, specifically, Paris. Bulliet's book (reviewed in the last issue of THE ART DIGEST) undertakes to evaluate the Moderns (by which he means the Cézanne-to-Picasso family tree), but, says Mr. Craven, "his incredible opinions are supported by nothing more serious than scraps of impertinent gossip" and as a critical valuation "the book deserves little mention". There the actual review ends.

The volume's real claim to attention, according to Mr. Craven, hitching his belt and warming up, arises from the attitude of mind it voices: "an affected state, the result of a half-cultured provincialism which, struggling with submerged feelings of inferiority, tends to despise everything American, and eventually to judge all questions of art, taste and behavior by European standards." cause the book "snobbishly excludes the most significant of living painters because they happen to be Americans," it is an "affront to the American people who have been long-suffering long enough."

While there has been as yet no direct answer from Mr. Bulliet to Mr. Craven's philippic, a brief but significant statement of his feelings was set forth recently in his column

in the Chicago Daily News:

"The Americans have never amounted to anything as 'Moderns.' 'Modernism,' as developed in France and Germany, is outside the emotional experience of both the Americans and the English, and our 'Modernism,' like England's, was never anything more than surfacey and counterfeit. It was just bad imitation, like our 'Impressionism,' also imported from France. 'Impressionism' ruined one great American painter, George Inness, and interrupted a great movement that might have amounted to something distinctively American—the 'Hudson River School.'"

Herded into the Bulliet camp, and flying the same colors, in Mr. Craven's eyes, are the internationalists (painters) who sought refuge in abstract art "as the last resort of failure," the vested dealer and collector interests, museum directors and trustees, aesthetes of New York, Chicago and Hartford, "the high-brow critics," and the pallid intellectuals "who oppose everything in which good sense is manifest ingredient."

When Mr. Bulliet attributes the end of Modernism partly to the 1929 collapse of the world's money markets, Mr. Craven leaps with glee, calling it "an unexpected admission that brings up an unsavory subject that calls for elaboration." The elaboration that follows, concerns a "trumped-up" revival in abstract art during the past season in which the Museum of Modern Art is severely charged with AN ARTISTIC DISPOSITION is worth living for

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MUSEUM EXAMPLES DECORATIVE WORKS of ART 26 EAST 55th STREET, NEW YORK devoting its entire facilities to an abstract show; with issuing, in connection with the show, a book of "pompous drivel to maintain the prestige of its director," and with playing into the hands of the international merchants who hoped that the slightly improved financial condition would enable "gullible Americans to

invest in exotic wares"

Mr. Craven then takes the occasion, since it is tailor-made, to revile once again his pet grievance: someone named Picasso, who, apparently, is well known as an artist in Paris. "A waggish, diminutive Bohemian," "cunning man of mystery," "with verbal vitality," "an unmarketable curiosity," "a sick princess," these are the bitter phrases in a long paragraph that ends with Mr. Craven grimly exhaling hot, fetid breath, and panting a forecast that "the jig is up.'

In specific criticism of the works which are reproduced in The Significant Moderns, the New York iconoclast, has less invective, but not less impatience. Some are faintly works of art to him in the more individualized manner;-he lists six out of Bulliet's couple of hundred, but the majority of the works presented he thinks fail to come within the category of works of art at all. They are abstract patterns of one sort or another and their proponents are divided into two schools of perpetration: the one that undertakes to prove that the pattern is the end and the aim of art, and the other that makes the pattern the vehicle of human meaning and "proceeds to pump transcendental properties into aimless tangles of lines and colors."

With his Chicago colleague now conceding the death of Modernism, nationalist Craven finds Bulliet left with nothing more to engage his humors and so all he can do "is to level angry quips at the rising Americans and to await, with provincial petulance, the coming of a 'New Modernism'."

The battle, which may be decided during the coming season on New York's 57th Street, where art is bought and sold for hard cash, has enlisted on opposing sides the two sharpest pens of the art field. Scheduled plans for the Modern Museum indicate, what with a Marin show and a large Surrealist exhibition in the immediate offing,-that no quarter will be given there. Exhibition plans of museums throughout the nation show many directors caught, as the battle opens, with divided allegiance, and already the draymen's caissons go rolling along.

#### Calendars by Real Artists

Calendars, traditional vehicles of the homespun type of art,-and sometimes most gaudily banal and taste-destroying-are getting better. A new kind, the loose-leaf block print calendar, reproducing a print by a real artist for every week of the year, has come forward for the benefit of discriminating art lovers. Two of these so far have been issued for 1937 (The American Block Print Calendar 1937, the Gutenberg Publishing Co., Milwaukee, \$1.50; and The Artists Calendar 1937, the Chicago Society of Artists, \$1.).

The Gutenberg calendar, in its second year, gives a wide variety of prints by some of the best known American artists, including Ganso, Charlot, Lankes, Nason, Kent, Peggy Bacon, Benton, Curry and Wood. The entire list of fifty-three contributors reads like a roster of contemporary American print makers.

The Chicago Society of Artists' calendar is issued as an activity of the organization. A first edition of 1,000 is printed entirely from original blocks by members.

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1st October, 1936



Autumn: BELGIUM 17TH CENTURY TAPESTRY

by a desire for richness.'

### Bruges Regains in America Precious Production of Her Tapestry Looms ways on the verge of being scratchy, figures

A PRODICAL BELGIUM TAPESTRY of the 17th century has returned from the western world to repose in the bosom of its fatherland at the Musées Royaux d'Art et d'Histoire at Brussels. The acquisition, announced recently in the Museum's bulletin, comes from the col-lection of French & Co., New York, and is one of the few existing pieces that bears the Bruges mark (a crowned Gothic B surmounting a spindle), which is woven into the selvage. The panel represents the abundance of Autumn, in a series devoted to the Seasons.

As early as the 15th century, Bruges was one of the four great tapestry centers in Europe, sharing honors only with Paris, Arras, and Tournay. Each of these centers developed a distinctive style that, though far from infallible in establishing origin, at least shows the movement of the designers who made the cartoons. The Bruges cartoons, according to Phyllis Ackerman in Tapestry: The Mirror of Civilization, "are definitely different with a markedly linear, calligraphic style that is al-

distance is the vineyard, and nearer, a boy treading barefooted in a tub of grapes. The foreground figures-draped men and maidsmove in flowing baroque attitudes. In color the composition moves gracefully through soft grayed tones in the background

that are less than life size though actually al-

most as tall because so elongated, the body

slim and swaying, the head proportionately

small; and both the detail and colors dictated

The Belgium panel, though 17th century, shows many of these characteristics. It de-picts the fullness of harvest time, bordered

with flowers, garlands of fruit and fowl, and

other Flemish delights. The main composition

shows figures in the foreground and back-

ground harvesting and eating grapes and

drinking very lustily of the wine. In the far

the extreme right drapery of the figures. A curious feature about the piece is the cartouche in the top border with the date This is common enough, but it is not generally given as much prominence in 17th century tapestries as in Belgium's acquisition. This fact has led Dr. Marthe Crick-Kuntziger, curator of the museum at Bruges to believe that the cloth was woven to commemorate a particular historical event there.

distance, to mounting rich-brilliant tones in

A PROGRESSIVE SCHOOL'S EXHIBIT: A display of work by the children of the Miquon School is being held at the Boyer Galleries, Philadelphia, until Oct. 7. The school is a private, progressive one, situated in the hills above the Schuylkill River, below Conshohocken. It was founded six years ago by a group of parents who felt a need for a school in a simple, healthy environment, with a modern approach to education.

**Eakins Was Right** 

A NOTE OF EMPHATIC AGREEMENT with the "Pricked Bubble" editorial in the last issue of THE ART DIGEST comes from Henry Rankin Poore, artist and author of many books on art. In his letter Mr. Poore lays the blame for the belated recognition of American art education at the feet of "those misinformed mentors of the press, who, without the slightest personal experience, have been declaring that American art of the earlier period was entirely based upon French influence and that consequently there never has been an art in this country which may be regarded as native and indigenous.

As one who has passed through the academic mills of New York, Philadelphia and Paris in the 80's and 90's, Mr. Poore testifies that the instruction received in the latter capital was identical with that received in America -a humdrum reiteration of outline, values and the right color, modified merely by personal preferences of the instructor, and never with a hint of reason based on the funda-

mental principles.

As a matter of fact, Mr. Poore points out, the codification of these principles in a form practical for presentation, and established on the fact of their recurrence in all the arts, is strictly an American contribution to art pedagogy that is being eagerly welcomed by the schools abroad as well as here.

In further support of the accusation that Parisian supremacy was upheld mainly by the uninformed opinions of Americans, Mr. Poore cites the testimony of many foremost European artists and critics. He recommends the perusal of a ten-page brochure put forth by the National Arts Club containing these opin-

"Said Eakins," Mr. Poore tells us, "as he waved off a number of his students at the Pennsylvania Academy, 'I hope you boys make the Salon, but as to any instruction you may get, you'll find just as good in this country.' "We discovered that Eakins was right."

### American to Carve Jade

On his way to China, Boris Lovet-Lorski, the sculptor who collects and carves on unusual stones and exotic materials, stopped in New York to attend the opening of his exhibition at the Wildenstein Galleries. In China he plans to spend two or three years sculpturing jade. He has already experimented in carving this material, working for two and a half years on one small torso. Jade is handled in much the same manner as a lapidarist works in precious stones—with a wheel and diamond dust. Mr. Lovet-Lorski believes he is the first of the white race to tackle this trying material. which heretofore has been left to the infinite patience of the Oriental.

In Paris the sculptor has an untouched store of basalts, porphyries and a large variety of stones from Egypt, Java, Crete and other distant lands. He has a piece of marble from Sweden of a kind only occasionally found between deposits of granite, and some wood from an Assyrian lemon tree that is 600 years old. The sculptor, Russian-born, is now an American citizen and a resident of California.

ONE HUNDRED MILES OF RARE FILMS have been acquired by John E. Abbott, director of the Museum of Modern Art Film Library on a recent trip to Europe in search of memorable material. Some of them date so early that they need expert processing for restoration. Included is the film which led to Greta Garbo's future, The Atonement of Gosta Berling.

#### ETCHINGS DRAWINGS ENGRAVINGS OLD & MODERN

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#### ALDEN GALLERIES J. H. Bender, Director

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#### Let's Be Broad!

[Continued from page 4]

come to his desk some photographs of the school of Super-Surrealistic-After-Impressionistic-Pseudo-Classist-Waybacknegroid-Barbizonfontainbleau-Americanscenewhush-whush. Why

### Speak Up, Kansan!

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Express yourselves!

When this editor started his magazine, back in 1926, and tried to get you talking-mad, you didn't have a word to say.

You were numb and you were dumb-and a controversy couldn't be started.

But now, under the sting of adversity, what Landon and you are raising Hell with Landon and you are raising Hell with Roose-velt. And you are sending your "publicity" to THE ART DIGEST, which prints it.

In an article on another page (Artists & Politics) a great and admirable crew of you challenge Governor Landon, and demand of him an expression as to what he proposes, if elected, to do for American art. "Are you in fundamental sympathy," they ask, "with the general aims of what has been done by the present administration for art and the artist?"

Answer that, Governor. F. D. R. is presented in this number of THE ART DIGEST-and why not?-in an article headed "Meet Uncle Sam, World's Greatest

Collector."

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After this article the editor sits down to eat a mess of crow. He thought, and he expressed, the idea that the Federal project would present only the productions of third or fourth rate artists,—the ever hungry ones. But now the editor knows better.

Hitherto unheard-of artists have come forth under F. D. R.'s project with art of hitherto unheard-of excellence. This editor has been accorded by London Studio a half portion of that magazine to record American Art as It Is Today, with six color plates and 40 or 50 half-tone reproductions. In that article he will say what he cannot say in THE ART DI-GEST in consistency with old-established policy.

The Federal government has brought forth men never before heard of in American art. Consider, for instance, the cover of this number of THE ART DIGEST. Did you ever see a work by this sculptor before? "New horizons," says Holger Cahill, "have come into view. . . . There has been at last a broader and socially sounder basis for American art with the suggestion that the age-old cleavage between artist and public is not dictated by the very nature of our society.

And listen to this by Melville Upton in the New York Sun: "The work . . . marks a sharp break with what has obtained in the country's art centers in recent years-takes on the air of a popular uprising against the inherent snobbishness of the cult of a precious art for an initiated few."

Speak up, Governor Landon!

AN OXFORD VOLUME ON ART: A sister volume on art to the scholarly Oxford Companion to English Literature is being prepared in England by the Oxford University Press. The work is expected to be ready next year.

Fourth Exhibition October 3rd - 24th Karl Schmidt-Rottluff Oil Paintings and Water Colors
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#### Architects Lead

ARCHITECTURE is America's most important art today in the opinion of Pierre Roy, founder of Surrealism, and one of the jurors for this year's Carnegie International. His opinion, delivered after a hurried sightseeing tour of New York with Alfred Kingsley Lawrence, British artist and fellow-juror, was based particularly on viewing the Empire State Building and the Bronx County Court

The two jurors arrived in New York, Sept. 23, on the Queen Mary, and left for Pitts-burgh the following day with Homer Saint-Gaudens, Carnegie director, to begin judging and awarding at the nation's foremost art show. Other members of the jury were the American painters: Edward Bruce and Guy Pène du Bois.

At first glance the American painting that most impressed the two visitors was in the work of Thomas Eakins and Albert Ryder. Mr. Roy expressed the wish that an exhibi-tion of American art be held in Paris. "American artists living in Paris paint French subjects," he said. "I should like to see some American subjects."

Mr. Lawrence said that American art has made its impression in Europe mainly through the work of George Bellows and John Singer Sargent. He feels that English artists are doing the best painting in Europe today and he singled out Augustus John and Glyn Philpot as Britain's outstanding moderns.

Roy says he has become separated from the Surrealist movement. "My art," he explains, "is now to paint the unconscious acts of the mind-the things we do that we don't know we do-to draw new visions from

#### **EVELYN MARIE STUART SAYS:**

Some believe that the harking back to primitivism in much work of a modernistic trend is an experiment of the machine age. One would say, rather, that it might be interpreted as a revulsion against the machine age and a yearning for the "good old days" of cave or hut. That there is charm in the crude, the naïve, the imperfect none can deny. Upon analysis, however, one finds that at least one half of this charm lies in its sincerity. Who in the present age with all the history of art behind him can be sincerely primitive. Perhaps as primitive a heart can beat in the wearer of "ready made" clothes as in the wearer of a breech-cloth. Still one can't help feeling that the 20th century white man who bases his art on Congo sculpture is in the same class as the tin-pan alley composer, product of New York's East Side, who writes "mammy" songs. One could be thrilled by Congo sculpture and stirred by real negro spirituals, and yet remain many degrees below the boiling point when con-fronting their sophisticated derivatives.

reality. At first the aim of Surrealism was to take from reality and paint something above it, but the movement has become what in old times we called fantatsia. It is just decorative.'

LYME ASSOCIATION GROWS: Ending its best season since 1929, the Lyme Art Association, Old Lyme, Conn., added during the Summer 41 new associate members and elected two artists to full membership, Frederick L. Sexton and Bertram G. Bruestle.

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### The Print Makers-Old and New



The Law Is Too Slow: GEORGE BELLOWS

### Drawings Reveal Bellows, the Master

ORIGINAL DRAWINGS by George Bellows, American individualist, provide the opening exhibition in the new galleries of Frederick Keppel & Co., at 71 East 57th St., New York. A prolific as well as a great draughtsman—the greatest that America has produced, according to some critics—Bellows left behind scores of these now treasured pieces of paper when death took him at the early age of 43. (His religious faith caused him to reject medical attention.) Carefully preserved by his widow, they come to us as records of how a great artist worked out his problems or employed for his own enjoyment that rare talent with which he was blessed.

Many of these drawings are now on public view for the first time; others were shown at the Bellows Memorial Exhibition at the Metropolitan Museum in 1925. The reaction of the visitor who sees them for the first time is that of a "commoner" being personally introduced to the master whom he has long worshipped from afar. He senses for the first time the power of the Bellows draughtsmanship, the skill of his hand, the keenness of his eye.

Embedded in these drawings are all those factors that made of Bellows one of the world's giants in art. Here are to be seen his startling sense of the dramatic, his great love for the "average" man, his hatred of the "mode," his insistent Americanism, and that little note of bravado that appears from time to time. Portrait painting of the fashionable type held no appeal for Bellows. "Charming" subjects or "chic" women were not for the

robust spirit of this master. It was only when he encountered such subjects as prize fights, ball-games, little children, old ladies, and prayer meeting that his aesthetic emotions were aroused. These are the subjects that prevail at the Keppel exhibition, augmented by a number of family likenesses and "meaty" nude sketches.

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Three of the drawings that stand out are The Law Is Too Slow, a starkly dramatic expression that lost something when it was later transferred to the lithographic stone; Breakfast Is Served, a nude that conveys the feeling of Egyptian sculpture, an illustration for H. G. Wells' Men Near Gods; and Oisin and the White Charger, partaking of the flavor of the fairy tale. The Dance in the Mad House, preliminary to the lithograph, is there with all its weird tangled figures and leering faces. (The keeper of the insane asylum at Columbus, Ohio, was a friend of the artist's father and Bellows often had opportunities to study the antics of the inmates.)

Head of Mother is a fine sympathetic portrait of a woman in the twilight of life. Third Beach (sometimes called Legs by the Sea) shows Mrs. Bellows and her father lying on a sand dune, a position, Mrs. Bellows says, they had to hold for hours. Salvation Army is ypical of the New York street scenes that so intrigued Bellows.

That many American artists who today are in the headlines owe a heavy debt to Bellows is proved by this exhibition—probably because as an original artist and independent spirit he had an inspirational message for those who followed. For instance, The Battle recalls the crisp forms of Rockwell Kent; Study for Preliminaries to the Big Bout has many of the characteristics of Peter Arno; the drawing for the famous painting, Cliff Dwellers, reminds one of the work of the cartoonist, Wortman.

Bellows got all his emotional reactions from the soil, the sky and the water of his native land. He never set foot in Europe. The reason, according to Frank Crowninshield, [Continued on page 29, column 2]

Salvation Army: GEORGE BELLOWS



The Art Digest

### BOOKS

REVIEWS & COMMENTS

#### Holmes & Others

"Not art, of course, or any nonsense of that sort," was the family solicitor's stern ruling given to a youth, now Sir Charles Holmes, director of England's National Gallery and pilot of many aesthetic currents in England in the past forty years. There is a soft chuckle in the lines that record this incident in a volume entitled Self and Partners, and it lingers soft and between-the-lines all through the book (New York: Macmillan Company; 396 pp.; \$4.00).

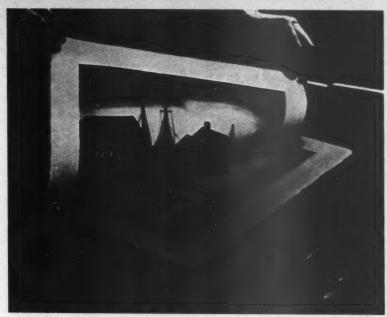
His has been a typically British, unexciting, effective, tortoise life, lived in three-quarter tempo, to embrace achievements that most continental and American hares always wager they could achieve, given the opportunity—but never do. The memoirs (parenthetically, art people are "memoiring" heavily these days), indicate that Sir Charles does have the exciting quality of a retentive mind. They do not begin with his birth; they go back into his ancestry. Nearly half of the book is given over to his schooldays at Canterbury, Eton

and Oxford. The art interest that was to take up most of Sir Charles' life did not really assert itself until he was well on the way to a successful publishing career. While in this work, however, and even while at Oxford, he made the acquaintance of many of the foremost figures in the art world at the time. As a publisher he made quick friends with Roger Fry and a host of other connoisseurs and artists, and it was with Fry that Sir Charles entered his first serious venture in art: the business of rescuing the fast-folding Burling-ton Magazine. This Gibraltar of British connoisseurship gave many worries to the art scholars of England, and even on the continent, as it continued to run into a discouraging deficit. Indeed, it was Holmes' hard work at home, and Fry's persuasive ways abroad that saved the magazine, with, it should be recorded, generous financial aid from Morgan, Johnson, Henry Walters and J. W. Simpson

In this connection Fry wrote an amusing complaint to Holmes from America concerning the paradoxical economics involved in selling these Burlington gold bricks to a steel magnate. "Was ever poor devil so hoist with his own petard?" wrote Fry. "Here was I swearing to Frick that he couldn't invest £300 better than in the Burlington, and behold he meant to give me the money for advice, etc., to him, and so I have to keep all the savings I've made in our blessed business where they may go to a liquidator, or a mortgage, or something any day—and think what I could have done if H. C. Frick had been so good to invest the money for me, instead of I for him."

The autobiography does not carry to the present time. The death of Lord Curzon in 1925 marked the end of an epoch, in Holmes' opinion, as Curzon was the last of the elder statesmen. With that year he closes his memoirs, modestly noting the false perspective of the too-near past.

A mellow, well-rounded life, a tweed mixture of important and unimportant, work and play, is the yarn Sir Charles spins in Self and Partners, with not too much art or any nonsense of that sort.



THE AUTHOR PULLING A PROOF

### Wengenroth Tells of Lithograph Method

To the artist who wishes to try a new medium without sacrificing past experience and personal style, lithography offers a great deal of opportunity and few obstacles, according to Stow Wengenroth, author of Making a Lithograph, (New York: The Studio Publications; 79 pp.; 31 plates; \$3 50). But, warns Wengenroth, one must avoid the approach so often taken in regard to all reproductive media, that lithography's value lies in the creation of many pictures with the labor of doing one.

Wengenroth, an eminent lithographer and American artist, was a wise choice of Studio Publications to write this book, number cleven in the How To Do It Series. He takes up each step with great care, from the buying of materials to the final printing of the picture, and

excellent illustrations show the author actually producing the print that is used as a jacket for the book.

A valuable addition to the actual technical instruction contained in this book is a detailed stylistic analysis of the work of the greatest masters of lithography from nineteenth century Isabey to the contemporary American, Rockwell Kent. In this section, which is well illustrated, the author demonstrates the wide latitude of personal style the medium has afforded artists whose work is often better known to us in another medium.

Appealing primarily to the artist and student, Making a Lithograph is so simply and intelligibly presented that it can reveal to the collector those facts of creative method he is so anxious to know.

#### BOOKS RECEIVED

LETTERS TO AN ARTIST, from Vincent Van Gogh to Anton Ridder van Rappard. New York: The Viking Press; 219 pp.; 16 ill.; \$3.50.

Letters dating from Vincent's formative period.

HEADS AND TALES, by Malvina Hoffman. New York: Chas. Scribner's Sons; 400 pp.; 282 ill.; \$5.

Memoirs of a sculptress, and adventures among aboriginals while on anthropologic expeditions.

VENETIAN PAINTERS, by Frank Jewett Mather, Jr. New York: Henry Holt; 487 pp.; 138 ill.; \$5.

A detailed inquiry into the history of Venetian painting.

Making Prints, by J. J. Lankes, Paul V. Ulen, C. A. Seward and E. W. Watson New York: Scholastic Pub.; 95 pp.; illustrated; \$1.50 single copy, \$1.10 each for ten or more.

Some leading print makers talk shop for amateurs.

BIRDS AND FLOWERS, GLIMPSES OF OLD JAPAN FROM JAPANESE COLOUR PRINTS, by C. G. Holme. New York: The Studio Publications; 8 pp.; 8 full color plates mounted; \$2.

Popular Japanese color print subjects reproduced and discussed.

### Dame Laura's Life

WHAT DAME LAURA KNIGHT loves most and how she most loves to express it are both neatly contained in the title she has chosen for her autobiography: Oil Paint and Grease Paint, a breezy life story of England's woman painter of the circus and theatre (New York: Macmillan Co.; 391 pp.; 46 plates; \$5).

Her mother wanted to become a great artist, but instead Dame Laura became one, and with the fortitude of north coast fisher folk, with whom she lived in youthful poverty, the young woman met and weathered indigence and failure. When success did arrive, and finally in mounting waves, the artist continued to absorb more of the intensities of life but never changing direction.

Sometimes, especially when Dame Laura tells of her joys in painting the circus or prize fight, a masculinity emerges from this amazing woman that seems to dominate her personality. At the next moment, however, she has become breathlessly feminine to tell with much concern of the cold Harold Knight, her artisthusband, caught that day.

The autobiography is an intensely human story, and the great folk of England parade in review along with the common men and women—dissected by an intuitive feminine eye that likes them best on canvas.

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#### BUYERS' GUIDE TO ARTISTS' MATERIALS

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### The Field of Art Education

A DEPARTMENT under the auspices of the National Association for Art Education

RAYMOND ENSIGN
DIRECTOR
Offices: 333 East 43, New York

The School Year Opens

During the past month, Tom, Dick, Molly and Mary have accepted the challenge (any way you may look at it), to get back into the environment which supposedly leads toward happiness, health and wealth. Those of us who are especially interested in Art Education are speculating on the ways in which our programs may be made richer so that at least the first of those three objectives may be attained. Assuredly the other two will thus be more easily achieved in satisfying fashion. How often it happens that the interest of a young person in his own developmental program is anchored through his participation in some form of creative and artistic expression. The wise art teacher will cooperate wholeheartedly with other teachers and school administrators in striving for a successful integration of the entire school curriculum. Art Education of the right sort has more potentialities here than many another of the standard

#### In Minnesota

The Owatonna Art Education Project is an attempt to find new materials and methods for art education in the schools. It is predicated upon certain assumptions about life, about art, and about education, and seeks to test these assumptions in an actual school situation. Preliminary studies were made in 1932-33 and the project was launched in the public schools of Owatonna, Minnesota, in September, 1933. It will be continued until the merit of its underlying assumptions has been determined.

The investigation is promoted by the University of Minnesota and the public schools of Owatonna aided by the Carnegie Foundation for the Advancement of Teaching and the Carnegie Corporation of New York City. The work has been under the supervision of Melvin E. Haggerty, dean of the College of Education, University of Minnesota. It has progressed to the point of being an integral part of the community and is fulfilling the philosophy, "Art As a Way of Life," as expressed by Dean Haggerty in the first printed report of the project.

The report sets forth that the project has rediscovered and reclaimed "the fact that art is an inseparable aspect of normal living for every human being." It now permeates not only education in the schools, but education among adults, including merchandising, and the various occupations to be found in a small community of perhaps 4,000, such as printing, landscaping, building, home decorating, personal adornment, small industry production,

lighting, and the many other phases of expression which become apparent only when we are conscious of their esthetic reactions and possibilities.

The project is one which should be followed closely by every person in the country interested not only in Art Education, but in "art as a way of life." Dean Haggerty's report may be obtained from the University of Minnesota Press, at Minneapolis. The following reports are to be issued later, "The City That Art Built," by Mr. A. C. Krey; and "Art Problems of the American Home," by Mr. Robert S. Hilpert.

#### In Philadelphia

The Moore Institute, School of Design for Women, Philadelphia, announces the reorganization of the Fashion Arts Department under the direction of Miss Lucile Howard, associated with the school. Miss Howard, who is a member of the Fashion Group of New York, the American Women's Association of New York, and president of the Artists of Carnegie Hall, Inc., has built up a newly correlated course, embracing instruction leading to careers in the field of fashion illustration, costume design for stage, custom or wholesale manufacture, advertising through the printed page or shop window, and the creation of clothes, millinery, and accessories. She will have as her associates in carrying on this up-to-date department, Miss Virginia Pope, fashion editor of the New York Times, Miss F. Chantry Coe, Mrs. Marion Manning Vogdes, Miss Doris Mann Greenberg and Miss Sara C. Wall.

In addition, Henri Fourpome, artist creator of clothes that have beauty and personality, who has specialized in stage decoration, costumes, and above all meets the demand for the highest style in clothes in the American field, associating the couturier's art with an artist's feeling, will come over to Philadelphia and give his personal reactions to clothing of the day along scientific and artistic lines of technique in materials and in color and design. Fourpome has a reputation in the international field and represents in this country the traditions of the great French designers. He is a creator of beautiful clothes which give every individual client the satisfaction of personality in attire; clothes that are typical of the finest standards in dressmaking and yet are produced with an artist's feeling for composition in color and design in materials possessing strong textural qualities.

Since its merger with the School of Design for Women in 1932, the Moore Institute has enlarged all its courses and is getting into closer relationships every day with young women who want a professional and commercial and vocational outlet. During the next school year, the school will recognize the Art Week sponsored by the Women's Clubs of the country by opening its classrooms and

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### The Field of Art Education

studios for visits from the women's clubs of the State,-a sort of gala occasion.

The Mayor Receives

The School Art League of New York City recently presented a medal to Mayor Fiorello H. La Guardia "in recognition of his devotion to art for the children of the city." The presentation was made by Mr. Charles Butler, fellow of the American Institute of Architects, and a member of the Board of Trustees of the School Art League. It took place on July 21 in the picturesque setting of the Museum of Folk Arts at Riverdale-on-Hudson, in the most northern part of the City of New

The medal was established and endowed as a memorial to John W. Alexander, who was president of the National Academy of Design and the first president of the School Art League. It was designed by the well known sculptor, John Flanagan. A bronze copy is awarded for good draftsmanship each term in each of the New York City high schools.

In accepting the medal the Mayor said: "There is no doubt in my mind that this country—and remember it is only 150 years old-will soon be the art center of the world. There is more appreciation of art, and more encouragement of the arts here than there is in any other country today. We have made, and are now making, great headway in the field of creative art.

We are entering now a new era when machines will be used for the good of every one, and the people will have more leisure time to enjoy the arts. There is a large difference between leisure time and idle time. The spending of idle time is depressing, but the proper use of leisure time is stimulating and encouraging."

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The School Art League, organized in 1909, exists for one purpose only-to be of service to the art department of the public schools. Besides the Alexander and the Saint Gaudens medals awarded in the high schools, it recognizes good craftsmanship by a medal given to each of the 400 workshops of the elementary schools in honor of James Parton Haney, the first director of art in the city's public schools.

Other activities of the League includes the award of tuition scholarships in professional art schools to talented girls and boys when they graduate from high schools. Mrs. Laurent Oppenheim has been chairman of the Scholarship Committee since its establishment in 1911 and follows closely the careers of the 570 young people who have benefited from these scholarships. Saturday morning classes in drawing, modeling and pottery are maintained for talented pupils still in school.

An important phase of the League's activities are the visits, under guidance, to museums and exhibitions. There are organized by an art teacher provided by the public schools, Miss Margaret L. Murphy, More than 21,600 high school pupils became Junior Members of the League last season by the payment of ten cents, which gave admission to six of these meetings. There were 67 events during 1935-36 with total attendance of 47,716. The office of the League is at 745 Fifth Avenue.

#### Art by Motion Pictures

Realizing that the motion picture is one of the greatest forces today in molding public manners and taste throughout the world, a film, We Are All Artists, has been made for schools, clubs, industrial organizations and other groups interested in awakening in the average person an appreciation of beauty as an essential part of life.

The film was directed by Alon Bement, whose idea it was, and produced by the Harmon Foundation. Mr. Bement was convinced that the motion picture could be effectively harnessed to this almost intangible idea of art appreciation. The Harmon Foundation, through its department of motion picture experimentation, was prepared to work with him. A three-reel film appealing to the Average Man, can fit into the school curricula and be beautiful in itself as well as instil an understanding of beauty.

This film is in three parts. The first presents a simple analysis of design as a basis for the development of taste, and shows the historic attitude toward art and industry. It opens with the beauty that everyone knows and appreciates-regardless of his education in taste. By animation, the elements of beauty are shown as well as the theory of design. The potter at his wheel and the lace-maker with her bobbin illustrate the historic attitude toward art when the consideration was for the thing to be made-its use and appearance.

The second part shows the revolutionary effects of the introduction of machinery,-the bringing of the machine under control through the design of manufactured products.

Transportation facilities tell the story of the phenonema of unity in design and function, and the film closes with the thought that with the increased beauty of objects of utility and the improvement of the people's taste we are approaching a national expression in painting, sculpture, architecture and the allied arts.

Before it was complete, We Are All Artists was given a trial showing in an up-state city. After it was over, the operator of the projection machine sought out Mr. Bement, who had been the speaker. "I had always wanted to know what art was," he said, "but I have never been able to find out until tonight."

Since its first two presentations before large gatherings at the convention of the Eastern Arts Association in New York in April and the convention of the American Federation of Arts in May, the film has been rented by schools, informal groups, adult education organizations, and industrial concerns. It has also been purchased as a part of the permanent equipment of school systems.

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Moon Light and Ships: SOKEN

### Japanese Beauty

CONCURRENTLY with the Boston Museum's great Japanese Exhibition, the Boston Art Club is showing until Oct. 10 a selection of art objects from the famous private collection of Mr. Sadajiro Yamanaka, member of the great dynasty of Japanese art dealers. The keynote to this show, as with the larger one at the museum, is that the selection and arrangement is dictated by oriental taste, with no consideration for western preferences-in this case, the taste of Mr. Mataichi Miya of the Boston branch of Yamanaka & Co.

According to an announcement by this firm, the Art Club show is designed to present Japanese art in a considerably different light than the average educated occidental has generally seen it. The latter, without a thorough knowledge of Japanese history, often assumes that the best of the art of Japan is found in the innumerable ukiyo-ye color prints, trifles of the 18th and 19th centuries, and irritating little genre carvings in ivory and metal and military ornaments. The con-clusion is made that Japanese art is imitative, rather than eclectic.

The genius of Japanese art, however, is its aristocratic tradition, a reflection of the long direction its political and social history has taken. In the seventh century, control of Japan was wrested from the Mikado, the titular emperor, and usurped by feudal families similar to the houses of Bergundy, Orleans, and Bourbon in Europe. Foremost of these families in Japan was that of Fujiwara, which assumed the civil functions of government. Civil strife later brought in the rule of the Shoguns (a group of generals) who

[Continued on page 34, column 3]

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Oval Head: EDMUND C. TARBELL

#### Stolen!

THIS OVAL HEAD by Edmund C. Tarbell is reported stolen from the Ferargil Galleries, New York. A reward will be paid for its recovery. The canvas, measuring 14 by 18 inches, is typical of the work of this veteran American painter. Its disappearance may foretell another epidemic of art thieving such as hit the dealers' galleries of New York in the Autumn of 1932. At that time the thefts ranged from prints to sculpture, among the latter a bronze bulldog by Madeleine Park, a garden subject by Harriet Frishmuth, and a baby figure by Brenda Putnam. None has been reported recovered.

Bellows' Drawings

[Continued from page 24]

who wrote the introduction to the Metropolitan Museum's Bellows catalogue, was that the call to leave was too faint, the need to stay call to leave was too raint, the need to say too strong. But if the continent was never to see him, Bellows "bowed the knee in particular idolatry" before Titian, Hals, Velasquez, El Greco, Goya, Daumier and Manet. From the work of the modern French he derived no tonic, no influence.

"His imperviousness to the modernistic European painters," wrote Mr. Crowninshield, "is attested by the fact that, during the 19 years of his painting, Cézanne, Picasso, Matisse and Derain became paramount figures in the world of art. . . . The air was literally charged with these men and their movements. Bellows saw them all unfolding before him and seemingly enveloping the world. He not only saw them but respected them. He never railed at, nor derided them; but, for all that, they failed to alter his personal and selfdirected course.

"But Bellows became the most characteristically 'native' of our painters, not because he avoided Cubism and the movements that came with it, nor because he lived in America, but because his emotions, tastes and personal quality remained so purely and completely American. If we, as a people, are restive, conglomerate, incautious, humorous, intolerate of prescriptions, inclined to bravura, so, also, are the paintings of George Bellows."

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### CALENDAR **United States** & Canadian

#### EXHIBITIONS

BIRMINGHAM. ALA. Public Library—Oct ists No-jury Show.

MONTGOMERY, ALA.

Museum of Fine Arts—Oct.: Work
of Ben Baldwin.
Huntingdon College—Oct.: Water
Colors, G. T. Rivers.

LAGUNA BEACH, CALIF.
Art Association—Oct. 7-Nov. 29: Art Association— Members' work.

Nemoers work.

LOS ANGELES, CALIF.

Foundation of Western Art—Oct. 5
Nov. 14: "Trends in Calif. Art."

Museum of Fine Art—Oct. 16th

Annual Calif. Water Color Soc.

SACRAMENTO, CALIF.
State Library—Oct.: Northern California WPA work.

fornia WPA work.

SAN FRANCISCO, CALIF.
Art Center—Oct. 5-17: Paintings.
Henry Sagimoto.
Palace of Legion of Honor—Oct.:
California Paintings, Past & Present: Monthly show by Californians.
Museum of Art—To Oct. §: Gausum of Art—It alian Art.
Gump's—To Oct. 16: Water Colors, William Cameron; Oils. Paul Schmidt; Oct. 12-2): Temperas,
Ray Bethers: Water Colors, Mary
Mills Hatch.

SANTA BARBARA. CALIF. Faulkner Memorial—Oct.: Midtown

COLORADO SPRINGS, COLO.
Fine Arts Center—To Oct. 5: Water
Colors, Treasury Dept. Projects;
Oct. 5-25: Water Colors & Drawings, Thomas Benton, John Steuart
Curry.

DENVER, COLO.

Art Museum—Oct.: Oils, Fred Shane.
Lawrence Adams; Prints, Calif.
Soc. Etchers; Paintings. Edward
L. Davison, William Dickerson;
Draucings, Don Brown.

Drawings, Don Brown.

WILMINGTON, DEL.
Society of Fine Arts—Oct. 5-24:
Polish Exhibition.

WASHINGTON, D. C.
Arts Club—Oct. 4-18: Oils, Frederick Mulhaupt; Etchings, Samuel Chamberlain.
Corcoran Gallery—Oct. 10-Nov. 1:
Drawings, Nicolai Cikovsky; water colors, Edith Hoyt.
Smithsonian—Oct. 5-Nov. 1: Chicago Society of Etchers.
Studio House—Oct. 5-24; Color reproductions, landscape and portraiture.
RICHMOND, IND.

traiture.

RICHMOND, IND.

Art Association—Oct.: 40th annual Richmond artists' show.

CHICAGO, ILL.

Art Institute—Oct.: Engravings,

Art Institute—0 c t.: Engravings, Martin Schongauer. M. O'Brien & Son—To Oct. 3: Pho-tos, Helen Morrison. WICHITA. KANS.

Art Museum-Oct.: Indian artists.

NEW ORLEANS, LA.
Isaac Delgado Museum—Oct.: Photos, Charles J. Laughlin. Polish
engravings, Stefan Mrozewski.

PORTLAND. ME. Sweat Memorial—Oct.: Water col-ors, etchings. Charles E. Heil.

HAGERSTOWN. MD. Wash. County Museum—To Oct. 25: Singer Collection.

ANDOVER, MASS.
Addison Gallery—To Oct. 25: Paintings, prints. drawings, Winslow
Homer.

Homer.
BOSTON, MASS.
Art Club—To Oct. 10: Japanese art
from Yamanake Collection.
Museum of Fine Art—To Oct. 25:
Art treasures from Japan.

SPRINGFIELD, MASS.
Museum of Fine Art—Oct. 11-Nov.
8: Italian primitives.

KANSAS CITY, MO.
Nelson Gallery—Oct.: On e-m an
shows, Doris Lee, Joe Jones.

ST. LOUIS, MO.
City Art Museum—Oct.: Prints by
Rembrandt.

MANCHESTER, N. H.
Currier Gallery—Oct.: Water colors.
Calif. Water Color Soc.; pencil
sketches. John Pratt Whitman;
scood gravures, Macowin Tuttle.

NEWARK, N. J.
Cooperative Gallery—Oct. 4-30: One-man show, Joseph Stellar.
Museum—Oct.: Methods of portrai-ture.

Inst. of History & Art—Oc'.: Paintings, French impressions's; oils, Dorothy Varian; photos, Konrad Kramer; Japanese prints.

Kramer; Japanese prints.
BUFFALO, N. Y.
Albright Gallery—Oct.: Art and development of Matisse. Oct. 3-25;
Work, Buffalo Society of Artists.
BROOKLYN, N. Y.
Museum—To Oct. 18: Pre-Columbian burial objects, Schaefer Collection.

ELMIRA, N. Y.
Arnot Gallery—Oct.: Oils, Cleveland
artists.

NEW YORK, N. Y.
Another Place (43 W. 8)—Oct. 1031: Paintings, James Leckay.
Arthur Ackermann (50 E. 57)—
Oct. 1-15: Chippendale, Sheraton
furniture.
Argent Galleries (42 W. 57)—Oct.
5-17: Paintings, vatervolors, S.
Gertrude Schell; sculpture, Madeleine Park.
Art Students League (215 W. 57)—
To Oct. 10: Member's summer
vork.

work, Artists Gallery (33 W. 8)—0ct. 4-Nov. 1: Paintings, Hans Boehler. Babcock Galleries (38 E. 57)—0ct.: Paintings, water colors, American

Ralph M. Chait (602 Madison)—
Chinese art objects.
Leonard Clayton Gallery (108 E.
57)—To Oct. 15: Water colors,
Joseph Guerin.
Columbia Univ., Avery Library
(B'way, 115th)—To Oct. 28: Architectural books of classic revival.
Contemporary Arts (41 W. 54)—
To Oct. 17: "The Harvest."
Perargil Galleries (63 E. 57)—To Oct. 16: Work of Ernest Freed.
French & Co. (210 E. 57)—Oct.:
Antique tapestries, furniture and Frick Collection (1 E. 70)—0ld

Frick Collection (1 E. 70)—0ld masters.
Gallery of American Indian Art.
(120 E. 57)—0r., 5-31: Water colors by Ava Tsireh.
Grand Central Art Galleries (15 Vanderbilt Ave.)—To Nov. 12: Founder's shore.
Grand Central Art Galleries (1 E. 51)—4 mericon notitions.

Founder's show.
Grand Central Art Galleries (1 E. 51)—American paintings.
Greenwald (681 Lexington)—To oct. 15: Alinari reproductions of old masiers.
Guild Art Gallery (37 W. 57)—Oct. 5-15: Group exhibition.
Hammer Galleries (682 Fifth)—Russian imperial treasures.
Hyman Galleries (71 E. 57)—Oct.: Old master paintings.
Frederick Keppel (71 E. 57)—Oct.: Drawings by George Bellous.
Kennedy & Co. (785 Fifth)—Oct. &-36: Paintings. Arthur F. Tait. Kleemann Galleries (38 E. 57)—To Oct. 31: Paintings, Arthur B. Davies.
M. Knoedler & Co. (14 E. 57)—To Oct. 15: 18th century English paintings and prints.
Theodore A. Kohn (608 Fifth)—To Oct. 16: Prints, John Ramsey. John Levy Galleries (1 E. 57)—Old masters.
Macbeth Galleries (11 E. 57)—Oct. Macbeth Galleries (11 E. 57)—Oct. Macbeth Galleries (11 E. 57)—Oct.

John Levy Galleries (1 E. 57)—Old masters.

Macbeth Galleries (11 E. 57)—Old.

Macbeth Galleries (11 E. 57)—Oct.:

Group show of artists regularly handled by the gallery.

Pierre Matisse (51 E. 57)—Oct. 6-24; Paintings by John Ferren.

Macy's Gallery (B way, 34th)—Oct.:

Contemporary prints.

Guy Mayer Gallery (41 E. 57)—

To Oct. 17: Prints by contemporary Chinese artists; Chinese jades and porcelains.

Metropolitan Museum of Art (Fifth at 82nd)—Oct.: Prints of the Romantic period. 1934-35 Egyptian acquisitions. Oct. 14-30: Glass from 1500 BC-1955 AD.

Midtown Galleries (605 Madison)—

To Oct. 12: Paintings, pasiels, Martha Simpson.

Milch Galleries (108 W 57)—Oct.:

Milch Galleries (108 W 57)—Oct.

tha Simpson. Milch Galleries (108 W. 57)—Oct.: Selected American paintings,
Montross Gallery (785 Fifth)—To
Oct. 10: Water colors by John

Montross Gallery (785 Fifth)—To Oct. 10: Water colors by John Wenger.

Morton Galleries (130 W. 57)—To Oct. 17: Annual vater color shove.
Municipal Galleries (62 W. 53)—Oct. Group shows. N. Y. artiets.
Museum of Modern Art (11 W. 53)
—To Oct. 12: "New Horizons in American Art."
New School (68 W. 12)—To Oct. 9: Work by faculty members.
Old Print Shop (150 Lexington)—To Oct. 17: Most popular prints of past 100 years.
Raymond & Raymond (40 E. 52)—To Oct. 15: Cézanne in reproduction.

To Oct. 15: Vezanne in revision.
Frank Rehn (683 Fifth)—Oct. 52½: Paintings by Patrick Morgan.
Rabinovitch Gallery (40 W. 56)—
To Oct. 17: Photos by Karger.
Roerich Museum (310 Riverside)—
Oct.: Contemporary Bulgarian paintings.

Jacques Seligmann (3 E. 51)—To Oct. 16: "New Sources in Fine Arts." Marie Sterner Galleries (9 E. 57)—

Arts."
Marie Sterner Galleries (9 E. 57)—
Water colors by Gallibert; temperas by Henry Trier.
Tricker Galleries (21 W. 57)—Oct.
5-18: Contemporary paintings.
Hudson D. Walker (38 E. 57)—
Opening exhibition.

Walker Galleries (108 E. 57)—To Oct. 19: Work by Algot Stenbery. Westermann Gallery (24 W. 48). To Oct. 23: Paintings, Schmid Rottluff.

Whitney Museum (10 W. 8)—Oct. 6-Nov. 5: Treasury Dept. murals.
Yamanaka (680 Fifth)—To Oct. 5: Japanese modern prints.

Howard Young Galleries (677 Fifth)

—To Oct. 15: Six water colors by
Epstein; an outstanding oil by Cézanne.

ROCHESTER, N. Y.
Memorial Art Gallery—To Nov. 1:
Czechoslovakian exhibition.

SARATOGA SPRINGS, N. Y.
Skidmore College Gallery—To Oct.
15: Paintings by Lucile Bush.

STATEN ISLAND, N. Y.
Institute of Arts—To Oct. 15: Exhibit by S. I. Soc. of Architects.
SYRACUSE. N. Y.
Museum of Fine Arts—To Oct. 16:
Permanent collections.

Permanent contections.
CINCINNATI, O.
Art Museum—To Nov. 15: Portraits
of 19th and 20th century artists;
lithographs, Towlowse-Lawtrec;
French lithographs, Oct. 4-25: National Soap Sculptures.

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CLEVELAND, O.
Museum of Art—To Oct. 12: 20th
anniversary exhibition (official
Great Lakes Exp. art show).
NEW HOPE. PA.
Boxwood Studio—Oct.: Landscapes,
Fern 1. Coppedge.
Phillips Mill—To Oct. 24: Fall exhibition.

hibition.

PHILADELPHIA, PA.

Art Alliance—Oct. 5-24: Prints by Georges Rouault; invitation water color exhibition.

Boyer Galleries—To Oct. 7: Work by children of Miquon School. Oct. 8: 27: Etchings, Marin.

Print Club—To Oct. 3: Contemporary modern prints. Oct. 5-24: Japanese prints, old and modern.

PITTSBURGH. PA.

Carnegie Institute—Oct. 15-Dec. 6: 1936 Carnegie Institute—Oct. 15-Dec. 6: 1936 Carnegie International.

PROVIDENCE, R. I.

Art Club—To Oct. 11: Recent work of Waldo Kawfer, J. Banigan.

MEMPHIS, TENN.

of water Kanfer, J. Banigan.

MEMPHIS, TENN.

Brooks Memorial Art Gallery—Te
Oct. 27: Water colors and textile
by Arthur B. Davies; etchings by
Zorn.

RICHMOND, VA.
Valentine Museum—0 c t. 12-31:
Prints by Virginians.

MILWAUKEE, WIS.

Art Institute—0 c t.: Hungarian paintings, Viennese children's work.

Oct. 5-25: Karl Hofer.

Oct. 3-23: Ant note: APPLETON, WIS. Lawrence College—To Oct. 22: Oils by Elizabeth Withington. SEATTLE, WASH. Art Museum—To Oct. 31: 22nd an-nual of the Northwest Artists; Jap-anese textiles; Mountain photog-ranhy.

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Cornelia Quinton Dead

One of America's most illustrious art figures, Mrs. Cornelia Bentley Sage Quinton, has passed away in Hollywood. Mrs. Quinton spent a lifetime of service for art. She was intimately connected with artistic progress in Northern California, where in 1924 she took a post as organizer and first director of the California Palace of the Legion of Honor when it was presented to San Francisco by Mrs. Alma Debrettville Spreckels. Before coming to California she made an international reputation as director of the Albright Art Gallery in Buffalo, serving there for 20 years from 1904 to 1924.

Many honors came to her. At the last meeting of the Western Association of Museum Directors she was memorialized in a resolution on her untimely departure.



PAUL CHABAS AND SEPTEMBER MORN

### "September Morn," Rich, Is "Fat and 40"

TIME HAS BEEN KIND to September Morn, whose nudity was banned by the Mrs. Grundys of a dozen American cities 24 years ago, and to the man who painted her, Paul Chabas. The model, now 40, is happily married to a wealthy French industrialist, is the mother of three children-and has long since lost the slenderness that made her famous. Chabas is president of the Societé des Artistes Français, the veteran (and conservative) group. Time has also been kind to American tolerance. Today it is doubtful if the exhibition of September

Morn would stir the ire of even Charles S. Sumner, self-appointed and fanatical-minded guardian of American morals. Chabas, in an interview in the New York World Telegram, said: "I do hope you'll dispel the rumor that 'September Morn' is living in poverty."

Asked if he had profited from the millions of reproductions of his most famous painting, the artist replied: "Not a sou. Although several fortunes have been made from my picture, nobody has been thoughtful enough to send me even a box of cigars.'

#### New Galleries

WITH THE OPENING of the new art season announcements come from three new galleries for New York. Hudson D. Walker, formerly of Goodman-Walker of Boston, has opened quarters at 38 East 57th Street to deal in prints, paintings and drawings. The opening exhibition shows a wide assortment of American prints and paintings together with European examples secured on a recent trip abroad. According to Mr. Walker, the gallery will not limit itself to any one particular field, although the work of promising young Americans will be emphasized.

Florence Tricker, formerly director of the Gramercy Park Art Galleries, has opened quarters of her own, the Tricker Galleries at 21 West 57th Street. The gallery will specialize in contemporary American painting with several rooms reserved for one-man show bookings.

The Artists' Gallery at 33 West 8th Street opens as a non-profit venture which will endeavor to present American artists of merit to their first public audience. They will not attempt to continue sponsorship of an artist, leaving that function to the more established firms, but hope to show only new men at each exhibition.

LEO FRIEDLANDER JOINS FACULTY: This well known American sculptor will teach at the New York University School of Architecture and Allied Arts, supervising classes in sculpture and modeling. Winner of many awards. He is best known to the public for his granite group, Three Wise Men, in the Methodist Episcopal Chapel, Berkeley, Cal., and the colossal groups at the North and South entrances of the R. C. A. Building, Rockefeller Center.

#### Post-Surrealism

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[Continued from page 14]

jects we saw did not matter to the painter. All we see, said the Impressionists, is reflected light. After them came the Abstractionists, who held that the thing seen had no importance at all to the artist and that it was his job to create "pure" form.

But, say the Post-Surrealists, do what they would, when the Cubists (they were Abstractionists) made a circle, the spectator always thought of the head. The mind, in other words, supplies natural forms by analogy. The next step, Feitelson holds, is to use these inescapable forms of nature to present, not pictures of things, nor unintelligible "abstractions," but universally understandable ideas. If the public does not understand such pictures, he says, the artist can no longer blame the public. It simply means that the artist will have failed to achieve a meaningful unity in his work.

Why does he also call his movement "Post-Surrealism?" Because the Surrealists have paved the way to it by giving expression in paint to associative ideas. But Surrealism was bound to die quickly, in his view, because it attempted to make "automatic" art, uncontrolled by the conscious mind. The Feitelson movement claims to be "classic," because it demands "impeccable form" for its works.

CHICAGO AND HAWAII: Paintings and pastels by Martha Simpson are on exhibition at the Midtown Galleries, New York, until Oct. 12. The artist, born in Chicago, has spent much time in Honolulu, where she taught in the art school there. Her family is descended from a long line of missionaries who settled in Honolulu in the 1820's.

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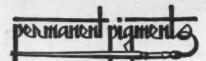
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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & NATIONAL ART WEEK
(November 8 to 14, 1936)

National Director: Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.



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#### AMERICAN ART AND THE WOMEN OF AMERICA

#### News Flash from Iowa

In National Art Week, the theatres, statewide, will release a news flash of Iowa's artists, the photographer will pick up the artists at work, especially those who are employed to paint federal post office murals. Easel painters will be portrayed and the activities of preparation for "the Week," such as The Governor and the Proclamation and a pre-lead in the way of a news flash of Iowa Women of the Federation at work on plans for National Art Week. Also colored movies of Iowa artists, as a cooperating gesture from Mrs. McMarten, owner of the film, specially released in November.

Mrs. Mildred W. Pelzer, the enthusiastic chairman for Iowa who won for the state last year the painting presented by Orlando Rouland, Tanagra Figurine has ideas that it would be well for other state directors to study. For instance, her slogan: "Sell 1,000 works of art in Iowa in 1936-37," be stressed in National Art Week, is helping native artists. She also has arranged at least one exhibit in every town and city during the Week, and an Artin-Windows Committee whose duty will be along each town's "main street". Publicity has started, and details have been mailed to the entire committee. Statements with plans have been prepared for national magazines, leading state papers and the publications of men's service clubs. Most of the latter requested a speaker; some plan men's "hobby shows" and will place paintings in their windows. "Information tables and hostesses" at all meetings will give out National Art Week pamphlets. "The Week" heralded at the Federation Booth of the State Fair, and co-operation is being sought with art teachers in the promotion of many local poster contests. In October the nine districts will give out National Art Week plans at the art centers and there will be special displays. Iowa expects to have the greatest art week yet.

#### Plans for New York State

.

ARTHUR FREEDLANDER will have a get-together dinner in October for all of the New York members of the League. If everyone attends it will be a vast affair. At this time he will announce chairmen for National Art Week. Mrs. R. I. Deniston is assisting him. With Mr. and Mrs. Nash, she will make a survey of Long Island's art centers, at Westhampton Beach, Nassau Art League, Freeport and others. Mr. Nash is head of the Douglastown Artist's Association and Mrs. Nash leads the Long Island Federation art department. Miss Grove of Baldwin, L. I., a graduate of the art department of Syracuse University, will interest her professors and the museum in that city, and the clubs there also will help. the Binghamton district Mrs. Deniston will ask Mrs. Charles Dickinson to assist. The Vassar Club will put our pamphlets on the bulletin board, and the college has been asked for a demonstration. Anita Browne's Poetry Center will co-operate in every way, and hold an art program that week. Mrs. Gates of

Middletown, where there is a fine arts and crafts center, will work in her neighborhood and in Ellenville. Buffalo's chairman has not yet been appointed, but there are several eligible women in view. In Auburn, Mrs. Fay Wride, of the Traphagen School, will plan the work. In Ogdensburg, Mrs. Julius-Frank has been appointed. Mrs. Deniston is getting chairmen to arrange the National Art Week programs in Scarsdale, Suffern, Ramapo Art Center, Delaware County (Mr. Walton has been active), Canandaigua, Rochester, Newburgh, Angelic, Watervliet, Schenectady, Delmar, Albany.

One of Mrs. Deniston's ideas is to get stickers for letters, printed in either red or blue similar to those used in Poetry Week, announcing "Art Week" in large stenciled strips. For newspaper publicity she has obtained the services of Miss Betty Gnad, director of the Press Club, and Mrs. Doolittle. She also is establishing an Art Question Buseau and will distribute slogans on art. Contests with exhibits are to be arranged, and lists of books on art. She has planned to have a painting or a piece of sculpture in every store window and paintings hung for the week in homes.

With Mr. Freedlander and Mrs. Deniston working together, there is no doubt but that there will be a splendid National Art Week in the state and city of New York.

#### Ohio's Ambitious Program

THE DIRECTOR FOR OHIO, Mrs. R. W. Solomon, says she is contacting each of the 88 counties on the plans for National Art Week. The large galleries in Toledo, Cincinnati, Dayton, Columbus, Akron, Cleveland, Youngstown and Canton have promised to arrange special features. The Ohio Educational Association announced the event at its convention

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and will have a pronouncement in the State Educational Magazine. Mrs. Solomon has found places for eleven paintings, because she brought artists and buyers together. The Associated Press will carry ample publicity to Ohio newspapers.

International Art Congress

PAINTERS, SCULPTORS, etchers, architects, art instructors, writers, lecturers and all who are doing constructive work for art are invited to attend the Eighth International Art Congress in Paris, July, 1937. There are three classes of membership-delegates, active members, associate members. Alfred J. Pelikan, director of the Milwaukee Art Institute, is the American chairman and Royal Bailey Farnum, director of the Rhode Island School of Design, Providence, national secretarytreasurer. If you are interested, please write full particulars regarding the Congress and tours in connection with the eyent will he sent to you at once. Everything has been arranged so that the trip may be taken with the expenditure of very little money. president of the entire congress, Dr. Alfred Specker, Zurich, Switzerland, has written to your Women's Activities Editor, who will erve as a delegate of the League, to say that they are very anxious to have a large delegation from America and to ask that the news be spread so that the affair will be more successful than any of its predecessors. Five hundred members from all parts of the world met together in Brussels in 1935, larger than the attendance at Prague in 1928. The Paris Chapter of the League, under Gilbert White, chairman, will take an active part in the proceedings.

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The American Artists Professional League, in its work for American art, has suffered a great loss in the sudden death of George Pearse Ennis on the 28th of August.

His outstanding achievements as an artist already have received wide spread appreciation and comment in the public press and the art journals.

We, his colleagues of the National Executive Committee of this League, remember with gratitude the vivid mind and friendly spirit that animated his tireless efforts to build up the League's far flung net-work of the Regional Chapters. Their creation and existence will be a monument to his memory as long as this League shall last. What he has done for the League, and through the League, challenges all of us who remain to carry on the work that he organized so well.

according to language. These conferences between professional experts from all parts of the world will prove important to those interested in intellectual culture. The provisional text of the questions include the following: Artistic Culture in the Nation. (The effect upon town life, industry, manual work, travel, the home, the individual); The Necessary Connection Between Art and Technique; Manual and Visual Tendencies of Children; Free Drawing; Drawing from Nature; Modern Conception of Decorative Design in Different Countries; Organized Equipment of Art Rooms in Different Grades of teaching; Need for Officially Recognized Training of Art Teachers; Need for Entrusting Courses in the History of Art to the Qualified Teacher.

There will be an exhibition devoted to the reform of handwriting and to decorative script.

The tour next year will be an event not to be missed. In addition to the Congress, there will be the 1937 International Paris Exposition with its thousands of attractions. The exposition will extend on both banks of the Seine, a distance of more than two miles from the Place de la Concorde to the Pont de Grenelle. On Chaillot hill, the Trocadero, transformed into a modern palace, will provide a monumental gateway, flanked on either side by magnificent museums of modern art, where will be shown brilliant examples of contemporary art from the whole world. This alone is a sufficient reason for a trip to



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### Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Washington, D. C.

\*\*EXHIBITION\*\* OF \*\*PAINTINGS, PRINTS, SCULPTURE—Phillips Memorial Gallery, Nov. 21-Dec. 21; open to artists residing in Maryland, District of Columbia and Virginia in oil print and sculpture media; No fee, no jury, no awards; Last date for entry cards Oct. 16, for exhibits Oct. 19. For information address Adele K. Smith, Studio House, 1614-21st 8t., Washington, D. C.

\*\*PORTY-SHXTH\*\* ANNUAL\*\* OF \*\*SOCIETY\*\* OF WASHINGTON\*\* ARTISTS—Corcoran Gallery, Jan. 31-Feb. 22, 1937; open to all American artists in oil and sculpture media; Fee \$1.00, jury, awards; last date for entry cards Jan. 18, for arrival of exhibits Jan. 22 (only day). For information address: Miss Lucia B. Hollerrith, Sec., 808 17th St., NW., Washington, D. C.

D. C.

WASHINGTON WATER COLOR CLUB—Corcoran
Gallery Dec. 18-Jan. 20; open to all artists in
water color, pastels, black and white media;
no fee for non-members, jury, no awards listed;
last day for entry cards not given, for exhibits
Dec. 13. For information address; Mrs. Susan
B. Chase, Arts Club, 2017 Eye St., Washington, D. C.

Indianapolis, Ind. DIANA ARTISTS ANNUAL—L. S. Ayres & Co., Nov. 7-21, open to present and former residents of Indiana in oil, water color, pastel and print media. Fee \$3.00, no jury, no awards. Closing date for entry cards Oct. 20, for exhibits, Nov. 2. For information address: Flora Lauter, Sec., 1715 N. Pennsylvania St., Indiananolis, Ind. INDIANA

Flora Lauter, Sec., 1715 N. Pennsylvania St., Indianapolis, Ind.

CONTEMPORARY AMERICAN OIL PAINTINGS

—John Herron Art Institute, Jan. 1-31, open to American artists of professional standing in oil medium. No fee, no jury (selections by Director of Fine Arts Committee), no awards. Closing date for photograph of exhibit (required) Nov. 15, for entry Dec. 24. For information address: Wilbur D. Peat, Director, John Herron Art Institute, Indianapolis, Ind.

rector, John Herron Art Institute, Indianapolis, Ind.

Wichita, Kansas

CONTEMPORARY AMERICAN BLOCK PRINT EXHIBITION—Wichita Art Association, Dec. 12-30; open to all American artists in black and white or color; fee fifty cents, jury, awards; last date for entry cards Dec. 1, for arrival of exhibits Dec. 8. For information address: Wichita Art Assn., Wichita, Kansas.

WOMEN PAINTERS OF AMERICA SECOND ANNUAL—Wichita Art Museum, April 5-30, 1937; open to all American women painters in oil medium; no fee, jury, awards; last day for entry cards March 10, 1936, for exhibits Art Ass'n, Wichita, Kansas.

Baltimore, Md.

THIRTY-NINTH ANNUAL BALTIMORE WATER COLOR CLUB—Baltimore Museum of Art, Nov. 1-30; open to residents of Maryland in water color and black and white media; fee \$1.00, jury, no awards listed; last day for entry cards Oct. 18, for arrival of exhibits Oct. 22 & 23. For information address: Anne Chandlee, Sec., 4715 Roland Ave., Baltimore, Md.

Duluth, Minn.

ART WEEK EXHIBIT—Duluth Art Center, Nov.
8-14; open to artists in painting, sculpture and print media. Other details not given. For information address: A. E. Schar, 2024 West Superior St., Duluth, Minn.

formation sources.

Superior St., Duluth, Minn.

Detroit, Mich.

MICHIGAN ARTISTS ANNUAL—Detroit Institute of Arts. Nov. 10-Dec. 13, open to past and present residents of Michigan in oil, water color, pastel, drawing and etching media. No fee, jury. medals, awards and 6 purchase prizes. Closing date for entry extros Oct. 30, for exhibits, Oct. 30. For information address: Clyde H. Burroughs, Detroit Institute of Arts. Detroit, Mich.

Omaha, Neb.

FIVE STATES EXHIBIT—Society of Liberal Arts, Joslyn Memorial, Nov. 15-Jan. 1, open to artists resident in Iowa, Nebraska, Kansas, Colorado and South Dakota, in oil, water color, drawing, original print, pottery and small drawing, original print, pottery and small

Colorado and South Dakota, in oil, water color, drawing, original print, pottery and small sculpture media. No fee, jury, no prizes. Closing date for exhibits Nov. 15. For information address: Society of Liberal Arts, Joslyn Memorial, Omaha, Neb.

Montclair, N. J.

NEW JERSEY STATE EXHIBITION—Montclair Art Museum, Nov. 8-Dec. 6; open to New Jersey residents, 5 years past or present, in painting, sculpture and print media; fee 51, iury, awards; last date for entry cards Oct. 10, for arrival of exhibits Oct. 18. For information address The Montclair Art Museum, Montclair, N. J. formation address Montclair, N. J.

Brooklyn, N. Y.

BLACK AND WHITE ANNUAL—Grant Studios,
Feb. 8-23. open to all artists in etching, drypoint, mezzotint, aquatint, lithograph and
drawing media. Fee \$3.00 for 5 prints, jury.

no swards. Closing date for entry cards ; 18, for exhibits. Feb. 3. For information dress: Grant Studios, 110 Remsen Str Brooklyn, N. Y.

Brooklyn, N. Y.

New York, N. Y.

TWENTY-FIRST ANNUAL SOCIETY OF AMERICAN ETCHERS—National Arts Club, Nov. 24.

Dec. 25; open to all American citizens in metal plate media; fee \$1, jury, awards; last day for entry cards Oct. 21, for arrival of exhibits Oct. 31. For information address: John Taylor Arms, Pres., "Mill Stones" Greenfield Hill, Fairfield, Conn.

M. GRUMBACHER WATER COLOR EXHIBITION—M. GRUMBACHER, Jan. 1-30, 1937; open to all professional and hobby water colorists; no fee, no jury, no awards. For information address: Research Dept., M. Grumbacher, 470 West 34th St., New York City.

Syracuse, N. Y.

FIFTH NATIONAL CERAMIC EXHIBITION—
Syracuse Museum of Fine Arts. Oct. 17-Nov.
18; open to all artists in ceramic media; fee
\$2, jury, awards; last day for arrival of exhibits Oct. 5. For information address; Anna
W. Olmstead, Director, Syracuse Museum of
Fine Arts, Syracuse, N. Y.

Youngstown, O.

SECOND ANNUAL NEW YEAR SHOW—Butler
Art Institute, Jan. 1-21, 1937; open to residents of Ohio and western Pennsylvania in arts
and crafts media; no fee, jury, no awards; last
day for entry cards Dec. 9, for arrival of exhibits Dec. 9. For information address: Mrs.
R. E. Baldwin, Sec., 607 Union Nat'l Bank
Bldg., Youngstown, O.

Dayton, O.

Dayton, O.

OHIO PRINT MAKERS TENTH ANNUAL—
Dayton Art Institute. Nov. 3-30: open to resident of Ohio in print media; no fee, jury, no awards (show will later be circulated); last day for entry cards Oct. 28, for arrival of exhibits oct. 28. For information address: Dayton Art Institute, Dayton, O.

Portland, Ore.

PORTLAND FIFTH ANNUAL—Portland Art Association, Nov. 29, open to all artists in painting and sculpture media. No fee, jury, no awards. Closing date for entry cards Oct. 10. for exhibits, Oct. 15. For information address: Anna B. Crocker, Curator, Portland Art Association, Portland, Ore.

Philadelphia, Pa.

dress: Anna B. Crocker, Curator, Portland Art Association. Portland, Ore.

Philadelphia, Pa.

THIRTY-FOURTH ANNUAL EXHIBITION OF WATER COLORS, PASTELS AND PRINTS—Pennsylvania Academy of the Fine Arts ir conjunction with Philadelphia Water Color. Club. Nov. 1-Dec. 6, open to all artists in water color, pastel and print media. No fee, jury, awards. Closing date for entry cards Oct. 5, for exhibits Oct. 7. For information address: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

ONE HUNDRED AND THIRTY-SECOND ANNUAL EXHIBITION IN OIL AND SCULPTURE—Pennsylvania Academy of the Fine Arts, Jan. 24-Feb. 28, open to American city zens in oil and sculpture media. No fee, jur, awards. Closing date for entry cards Jan. 2, for exhibits Jan. 4. For information address. John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, Pa.

HIRTY-FIFTH ANNUAL EXHIBITION OF PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS—Pennsylvania Academy of the Fine Arts, open to all artists in miniature media. No fee, jury, awards. Closing date for entry cards oct. 3, for exhibits, Oct. 17. For information address: Mary Hitchner de Moil, Sec., Pennsylvania Society of Miniature Paintings, 221 Park Ave., Swarthmore, Pa.

#### Japanese Beauty

[Continued from page 28]

brought a military complexion to the aristocracy. All through these periods there was a sharp cleavage between the classesworkers and the lords whom they supporte

The rule of Japan varies for several hu. dred years, under civil strife, from strident fascist sufficiency under one house to the seeking of Chinese culture under another, or the deep Buddhist feeling of a third. Thi continues through most of the period coëva with the Middle Ages in the western world. Japanese art, reflecting these changes, shows periods of native virility with no trace of Chinese influence, then periods of eclectic assimilation of continental styles, then a fluid Buddhist art that shows an all-Asian character.

The Yamanaka collection, embracing Japanese art from the 9th to the 17th centuries in prints, screens, sculpture, paintings, and No costumes, is arranged to dramatize these periods in history and to present in particular the organic nature of their art growth.

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